AUGUST 1, 1939

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# MUSICAL COURIER

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## President Heads Throng of 25,000 At Capital Event

### Opening of the Watergate Symphonic Series Under Baton of Kindler Feted — Soloists Are Featured

WASHINGTON, D. C.—Before an audience of 25,000 which included President Roosevelt, the third summer series by the National Symphony Orchestra was opened by Dr. Hans Kindler conducting at the Potomac Watergate on July 12.

Every seat was filled, hundreds heard the program from lantern-lit canoes and every inch of space was occupied right up to the Lincoln Memorial where others sat between the columns. The record attendance was estimated by the U. S. Park Police at 30,000; even Arlington Memorial Bridge was lined with standees.

At the intermission, Dr. Kindler came to greet President Roosevelt, who arrived with his military aide, Gen. Edwin Watson and Mrs. Watson, toward the end of the first part. The President, who heard the rest of the concert from his car, in a roped-off section, complimented Dr. Kindler on the development of the orchestra. He expressed a fondness for Wagner and the conductor interpolated in the second part of the program, the prelude to the third act of Lohengrin.

The initial program listed, in addition to Brahms' first symphony and the Wagner item, Frescobaldi's toccata, Handel's Largo, Schoenherr's Perpetuum Mobile, the ballet music from Schubert's Rosamunde, the polka and fugue from Weinberger's Schwanda and Sibelius' Valse Triste. As encores, Debussy's Claire de Lune and Rimsky-Korsakoff's Flight of the Bumble Bee were played.

#### Gloria Perkins Is Soloist

The second program on July 16 Dr. Kindler also conducting, introduced the first soloist of the series, Gloria Perkins, violinist. Miss Perkins, who made her debut with Dr. Kindler and the National

(*Continued on page* 26)

PART OF THE AUDIENCE OF 25,000 ATTENDING INAUGURAL of the Sunset Symphonies by the National Orchestra, under the baton of Dr. Hans Kindler, at Washington, D. C. Canoes and small boats were used by some of the listeners.

Photo by Underwood & Underwood

## *Civic Drive Is Forecast to Found New York Music Center and Support the Metropolitan*

A reorganization in the financial structure of the Metropolitan Opera a year or more hence was indicated as that institution made public on July 18 an interchange of letters between Cornelius N. Bliss, chairman of the board of the Opera Association, and Robert S. Brewster, president of the Metropolitan Opera and Real Estate Company, which maintains the building.

On March 29 Mr. Brewster had warned that the real estate company might be unable to continue beyond the 1939-40 season the arrangement under which it has leased the opera house to the producing group. Certain stockholders have refused to pay their assessments, he said, and if the taxes were not paid, there was an increasing danger of the theatre's sale. Bids for purchase of the opera house would be welcome, he indicated.

On May 5, Mr. Bliss and Paul D. Cravath offered a nominal sum for an option on the property until May 31, 1940, and said that the price of $1,500,000 was the highest figure the Association could meet. That would involve extensive refinancing operations, including $500,000 payment in cash, assuming the existing first mortgage of $470,000, and issuance of bonds to cover the remainder.

Mr. Bliss, in a public statement, pointed out that the option might be "exercised by a group which may be formed to cooperate in maintaining opera in New York, as well as by the Metropolitan Opera Association itself. We have in mind the possibility of enlisting civic groups to join with the Opera Association in establishing a permanent musical center for the benefit of the city of New York."

## Chicago Continues Gala Summer Series

### Fine Weather Marks Events at Ravinia and Grant Park—Noted Leaders on Podium

By RENÉ DEVRIES

CHICAGO. — Jupiter Pluvius, having taken a long leave of absence, the open-air concerts at Ravinia and Grant Park, under the stars, were given as advertised. The North Shore Woodland pavilion, jammed to overflowing, harbored large numbers of music-lovers who manifested their pleasure buoyantly and feted conductor Sir Adrian Boult as a conquering hero throughout his stay at the sylvan shrine. Sir Adrian's conducting impressed deeply. He made the Chicago Symphony Orchestra perform such a taxing novelty as the Vaughan William Job as though it had long been in repertoire.

The newcomer obtained stunning orchestral effects. At his concluding program the orchestra paid him homage with a fanfare whilst the public bade him *au revoir* with loud approval.

#### Golschmann Conducts Two Weeks

The third and fourth weeks there saw Vladimir Golschmann, conductor of the St Louis Symphony, presiding over the Chicago Symphony with that significance of purpose to which he has accustomed us in the past. Besides shining in his own light in familiar symphonic works, he brought to our attention several novelties of momentous import, which included Prokofieff's suite, Lieutenant Kije; Samuel Barber's Adagio for strings

(*Continued on page* 10)

PRESIDENT ROOSEVELT CONGRATULATES DR. HANS KINDLER during the intermission at the opening of the Sunset Symphonies at the Potomac Watergate, Washington, D. C., on July 12.

## American Composers Are Honored by Special Series of Stamps

WASHINGTON, D. C.—Edward MacDowell, Victor Herbert, Ethelbert Nevin, Stephen Foster and John Philip Sousa will be honored by having stamps bearing their photographs issued in a special series just authorized by Postmaster General James A. Farley. In all some thirty-five separate stamps, honoring American authors, poets, musicians, scientists and inventors are to be included in the series.

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JESSICA DRAGONETTE CURTSIES TO ROYALTY

in the person of Crown Prince Olaf of Norway, following the concert in Washington Park, Milwaukee, Wis., at which she was the soloist. Miss Dragonette also presented a bouquet to Crown Princess Martha, standing behind the Prince. Dr. Sigfrid Prager conducted the orchestra. Miss Dragonette remained for the banquet to the royal couple the following evening.

# *Hollywood Bowl's 18th Season Brings Gala Musical Procession under Stars*

By RICHARD DRAKE SAUNDERS

LOS ANGELES, CALIF.—The eighteenth season of Symphonies Under the Stars opened in the Hollywood Bowl on July 11 (the preceding performance of Aida was officially a pre-season event), with a concert of particular finesse and charm, directed by Pierre Monteux, with Josef Hofmann as eminent piano soloist. A perfect night helped to make the occasion auspicious for the many auditors who trooped up Pepper Tree Lane to fill the huge amphitheatre. Monteux controlled the orchestra with firm and masterful baton, and received alert and sympathetic response.

Hofmann gave Chopin's E minor concerto an exposition of superb loveliness, done with the almost improvisational freedom said to have been the composer's chief attribute in his own performances. The Bach C minor passacaglia in the gorgeous instrumental dress provided by Ottorino Respighi was given with fine clarity. In the two Nocturnes of Debussy, Clouds and Festivals, the French maestro was particularly at home, delivering them with typically Gallic piquancy and poetic expressiveness. Strauss' Death and Transfiguration found Monteaux' reading vital, cast in suitably heroic mould and rising to a climax of thrilling power which stirred the auditors to applause.

### Spalding Is Soloist

For the second Bowl concert, Monteux had Albert Spalding as violin soloist. Both won prolonged plaudits. Spalding gave the Tschaikowsky concerto a limpid tone, alive with feeling, and showed complete mastery of his instrument. His encore was appropriately the andante from Lalo's Symphonie Espagnole.

The program opened with Milhaud's Suite Provençale. Monteux' reading extracted the utmost tonal and harmonic values. A superb performance of the Prelude and Love Death from Wagner's Tristan and Isolde followed. Ravel's second suite from Daphnis and Chloe was done with finesse and charm.

Interest at the Bowl concert of July 14 centered about the novelty, Alexander Steinert's Concerto Sinfonico, with the composer at the piano and Monteux directing. It proved of real intrinsic beauty, full of expression and individual of treatment and scored with efficient knowledge of instrumental timbres. In romantic vein, though progressive in harmonic and contrapuntal values, the work held much melody. The solo instrument and the orchestra are firmly welded to comprise an artistic whole. The composer played the exacting solo part with admirable pianism and singing tone.

Monteux offered a splendid reading of the Franck Symphony. The concert began with the Roman Carnival overture of Berlioz, and concluded with the Tschaikowsky Romeo and Juliet.

Two numbers relevant to the American scene were given by the Littlefield Ballet in the season's first dance program at the Bowl on July 18. Terminal, to music by Herbert Kingsley, portrayed a railroad station with amusing and at times satirical touches. Catherine Littlefield was the glamorous screen star about to take off for Hollywood.

A sprightly Barn Dance, to selections of Guion, Powell and Gottschalk, was a lively picturization of rural festivity. There was also the conventional Aurora's Wedding, to Tschaikowsky music, charmingly presented. Irvin Talbot, young American conductor, now at Paramount Studios, held orchestra and ballet together with firm baton. He also exhibited musicianly comprehension and directorial authority in two orchestral items, Tschaikowsky's Italian Caprice and Dvorak's Carnival Overture.

(*Continued on page* 19)

## Dennis Library for Princeton

PRINCETON, N. J.—Under the will of Alfred L. Dennis, patron of music in New Jersey, his music library, including many books, is left to Princeton University. Mr. Dennis died recently in Newark at the age of 81.

## Horace Parmelee Sails to Hear Artists and Festivals

Horace J. Parmelee, vice president of Haensel and Jones, division of the Columbia Concerts Corporation, sailed on July 25 on the SS. Nieuw Amsterdam for his annual business and vacation trip to Europe. Mr. Parmelee goes first to Paris, to hear several artists, and then to Vienna and Budapest. He has been invited to attend summer opera performances and festivals in Italy and other countries. He expects to return in September.

LAST SCENE OF LA STREGA

(The Witch), a 16th century piece by Grazzini, given in the old Piazza de' Peruzzi, at the Florence Festival. (See story on opposite page.)

Photo by F. Barsotti, Florence

# Columbia Concert Bookings Increased

## Gain Over Last Year Reported For New York Halls—Many Debut Recitals Are Listed

Reporting an increase in the number of New York recitals booked for early next season as compared with bookings for that period last summer at this time, the Columbia Concerts Corporation has scheduled twenty-nine programs. Of these six are listed for Carnegie Hall, twenty-two in Town Hall and one in Carnegie Chamber Music Hall. Thirteen artists will make their debuts.

Josef Hofmann appears in Carnegie Hall on November 12 and Jascha Heifetz there on November 15. Other artists to be heard there are Aldo Solito de Solis, pianist, in debut recital on November 24; Gyorgy Sandor, Hungarian pianist, who made his debut last year and who appears on November 18 and December 6; and the Russian duo-pianists, Vronsky and Babin on December 8.

Town Hall debut programs are to be given by Paul Makanovitzky, violinist; Ozanne Marsh, pianist; Arnold Belnick, violinist; Irene Rosenberg, pianist; Else Rykens, soprano; Rose Pauly, Metropolitan Opera soprano; Edouard Grobe, tenor; Aurora Mauro-Cottone, pianist; Emma Endres, pianist; Virginia Ackerman, pianist; and Ann Chenee, pianist.

Other Columbia artists to be heard there will be Erno Balogh, pianist; Georgia Graves, contralto; the Vinaver Choir; Rudolph Ganz, pianist; Nina Quartin, soprano; Marcel Maas, pianist; Robert Wallenborn, pianist; Guiomar Novaes, pianist; Beryl Rubinstein, director of the Cleveland Institute and pianist; and Ida Krehm, pianist.

## 4 More Countries to Receive Guggenheim Fellowships

Extension of the Guggenheim Memorial Foundation fellowships to Brazil, Peru, Uruguay and Canada has been announced by the Foundation. These additions make eight countries to which fellowships are granted. The awards are on approximately the same basis as in the United States. The stipends of the Canadian fellowships will be about $2,500 annually, the same as for the United States.

# Florence Festival Provides Novelties Old and New

## Re Lear, New Opera by Frazzi, Has Premiere — Bach, Cimarosa, Wagner, Rossini, Stravinsky on Programs

By DOROTHY NEVILE LEES

FLORENCE.—The fifth Florentine May was rich in performances of rare artistic interest, with excellent artists and ensembles, and its success, which on the financial side was amazing, does honor to the courage and enterprise of Mario Labrocca (Florence Superintendent) and his collaborators. In spite of international tension and the fact that foreign visitors were few, full and enthusiastic audiences attended the various performances, which extended from April 27 to June 6.

The Festival opened with a fine performance of Verdi's Il Trovatore, honored by the presence of King Victor Emmanuel and the Princess of Piedmont, Royal Patroness of the Florentine May. Under Vittorio Gui, and with singers Lauri Volpi, Maria Caniglia, Ebe Stignani, Armando Borgioli, and Tancredi Pasero, the work received excellent treatment.

### Frazzi's King Lear Premiered

The first world performance of Vito Frazzi's King Lear was warmly received. To an abbreviated libretto by Giovanni Papini (after Shakespeare) Frazzi wrote a score which, though lacking in definite arias, duets, or trios, disclosed the composer as a competent craftsman and profound musical personality. Vittorio Gui conducted, with Cloe Elmo, Adriana Perris, Stella Roman, Vincenzo Guicciardi, Antonio Melandri, Francesco Valentino, and Giovanni Voyer as principals. The highly effective costumes and scenery were by C. E. Oppo.

A delightful evening at the Pergola included a re-hearing of Orazio Vecchi's Amfiparnaso, enthusiastically premiered at last year's festival, and Ravel's charming L'Enfant et les Sortileges. Principal performers of the Vecchi work were Liana Cortini, soloist, and the Florentine May Musical Festival Chorus, under Andrea Morosini. For the Ravel opus principal roles were by Mmes. Bernadet, Blin, Braneze, Cernay, Lebon, Maldy, Micheau, Savoye, Mm. Giannetti, Laignez, Maquaire, Rousseau and Sceller.

### Other Rarities

Rossini's masterpiece, William Tell, was given a fine restoral at the Teatro Comunale. At the initial, and following performances, Maria Benedetti, Gabriella Gatti, Alex von Sved, Todor Mazaroff, and Tancredi Pasero were the chief protagonists. Marinuzzi conducted. Gianni Vagnetti provided the scenery and costumes. A gala performance was given in the presence of the Prince and Princess of Piedmont and the Prince Regent of Yugo-Slavia and his Royal Consort during their state visit to Florence.

Other theatrical events included The Flying Dutchman of Wagner, conducted by Carl Elmendorff and artists from the Frankfort State Opera; Women's Wiles, by Domenico Cimarosa, transcribed by Ottorino Respighi, under Mario Rossi; and The Witch, comedy by Anton Francesco Grazzini (1503-1548) revised by Luigi Bonelli, with incidental music by Vito Frazzi.

### Verdi's Requiem in Novel Setting

One of the most emotional and deeply impressive events of the festival was the performance under De Sabata, of Verdi's Requiem Mass, given in the Santa Croce Church, the Westminster Abbey of Italy. In the vast, dimly lighted setting, among tombs and memorials of Italy's great figures, and with a light focussed on the performers and a great Gothic cross, Verdi's masterpiece took on a new meaning, which heightened its religious character and in many respects, toned down the theatrical aspect which the Requiem usually assumes. Soloists were Maria Caniglia, Ebe Stignani, Giovanni Malipiero, and Tancredi Pasero.

The performance of Bach's St. Matthew Passion by the Berlin Philharmonic Orchestra and Chorus under Wilhelm Furtwangler, was another memorable experience. Presented with the usual Germanic style and impeccable finish, this great music was deeply moving.

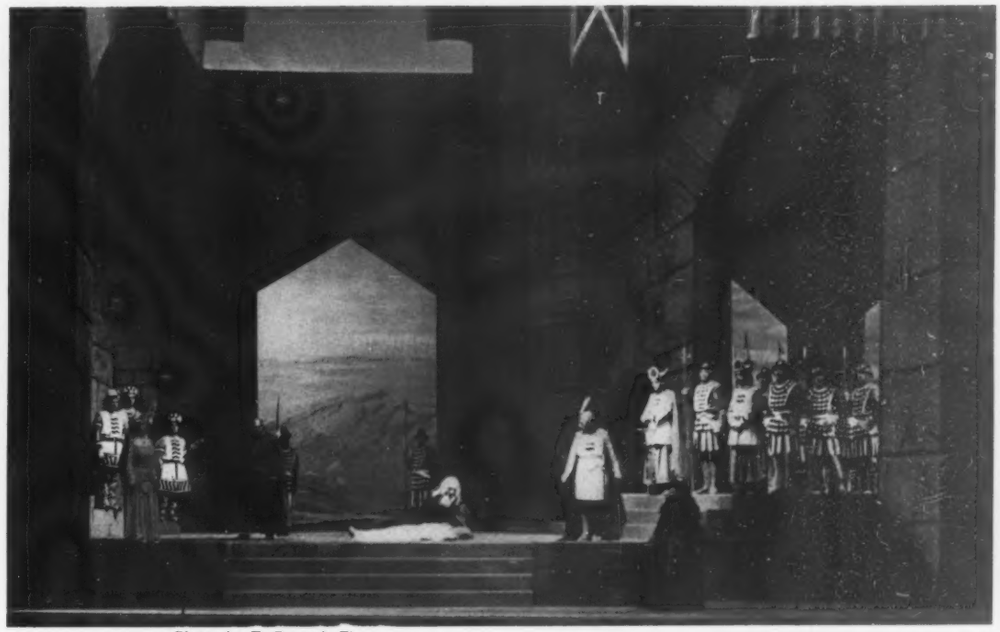
Two concerts were given by the excellent orchestra and chorus of the Rome Augusteo under Bernardino Molinari, the first program comprising Beethoven's Ninth, Petrassi's Ninth Psalm, the second Perosi's Resurrection of Christ and Salviucci's Alcesti. Serge Rachmaninoff, scheduled to appear as soloist under Rossi at the Vittorio Emanuele II Theatre, was prevented from appearing by illness.

### Stravinsky Conducts

Outstanding in the various evening events was one at which Stravinsky conducted his Persephone, in oratorio form, with Mme. Ocampo and Frederic Anspach as soloists, and Petrouchka, made into a glowing picture of ancient Russian life by Leonide Massine and the Ballets Russes. A pair of performances by the Ballets Russes charmed the Florentines with The Love Test, Parisian Life, Beethoven's Seventh, The Lake of Swans, Blue Danube, and Hindemith's Nobilissima Visione, with Massine as St. Francis.

### Tasso Pastoral Restored

The final event was an outdoor performance in the Royal Boboli Gardens, of Aminta, a pastoral poem by Torquato Tasso (1544-1595) in which nymphs and shepherds, fauns and other mythological figures, in delightful costumes by Sensini, moved about with sheep and milk-white oxen on the green slopes of the Meridiana (Green Theatre). Under the imaginative and able direction of Renato Simoni, the old sylvan poem, first performed 350 years ago on a little island in the Po in the presence of the Estense Court and the poet himself, was presented for the delight of modern eyes and ears, with music by Gluck exquisitely interwoven with the spoken dialogue. An immense moon rising behind the trees of the princely garden flooded the slopes and thickets, lent the final touch to the romantic vision.



Photos by F. Barsotti, Florence

**FINAL ACT FROM RE LEAR,**

Vito Frazzi's new opera, performed for the first time at the Florence Maggio Musicale in the Teatro Comunale. When Lear brings in the body of Cordelia, it is the first time that she appears in the opera. (Scenic designs and costumes by C. E. Opp.) At right, Shepherd and Satyr, a costume design by Gino Carlo Sensani for Tasso's Aminta, represented in the Boboli Gardens.

## Risé Stevens to Sing Carmen at Glyndebourne

LONDON. — Risé Stevens, Metropolitan Opera contralto, has been engaged for the title role in Carmen when it is restored next summer at the Glyndebourne Festival. Although she has not yet appeared in that part at the Metropolitan, Miss Stevens, who made her debut there last season, has sung it in Prague and South America. Carmen will be the first French opera in the Glyndebourne repertoire. John Brownlee, Metropolitan baritone, is expected to be Escamillo.

Miss Stevens this season at Glyndebourne sang Cherubino in Mozart's Marriage of Figaro. W. T.

## Toscanini to Fly to U. S.

Arturo Toscanini plans to leave Lucerne on September 14, according to the National Broadcasting Company. He will take the first trans-Atlantic air clipper on which he can receive accommodations after that date. He expects to resume his conducting of the N B C Orchestra in October, his third season in that capacity. The opening date of the series and plans for the tour of the orchestra will depend upon his decision on arriving.

## Bayreuth Festival Opens

BAYREUTH. — The Wagner Festival opened here on July 25, with a large assemblage present. A feature of this year's series is a new production of The Flying Dutchman.

A review of the festival events will be published in an early issue of the Musical Courier.

# Clevelanders Hail Informality of New Outdoor Concerts

## Four-Week Series of 12 Programs Launched in "Garden," with Goldovsky as Soloist—Stephan Hero Applauded

By ROSA H. WIDDER

CLEVELAND, O.—The Summer Music Society under the presidency of Edgar A. Hahn feels gratified at the enthusiastic response of the public in supporting its new venture: the series of summer pop concerts, with seventy members of the Cleveland Orchestra in Public Hall.

Transforming the ground floor into a huge garden with 400 tables in spacious comfort, with cooling drinks served at intermissions, the four-week series of twelve concerts opened July 12 with an enjoyable program of the lighter classics, under the baton of associate conductor Rudolph Ringwall, who found obvious pleasure in greeting his faithful regular audience augmented to more than 6,000.

He gave informal program annotations and invited the sweltering male part of his listeners to be at ease and "remove your coats." Boris Goldovsky gave a sparkling performance of Liszt's E flat piano concerto, after which two encores were demanded. Visitors from Adelaide, South Australia, at our table, expressed delight and appreciation of the splendid orchestra.

### Hero Applauded for Bruch Playing

At the second concert, Stephan Hero, violinist, was heard in a splendid performance of the Bruch G minor concerto. Hero responded to applause with the Meditation from Thais which he was forced to repeat.

An innovation took place at the third concert when Artur Rodzinski responded to an invitation from Mr. Ringwall to appear as guest conductor of his own

(*Continued on page 8*)

**PERCY GRAINGER,**

centre, with Mrs. Etta Grainger and Sparre Olsen, Norwegian composer, beside the old carved Stabur, at Rauland, Norway.

PART OF THE THRONG AT AN ESPLANADE CONCERT IN BOSTON

# *Boston Throngs of 20,000 Attend Esplanade Programs Under Fiedler*

BOSTON. — Boston's unusual summer musical entertainment, the Esplanade Concerts conducted by Arthur Fiedler, have again attracted thousands to the bank of the Charles River near the foot of Beacon Hill. An audience of 20,000, said to be the largest for an opening night in the ten years' history of these concerts, listened attentively and applauded Mr. Fiedler and his orchestra of sixty Boston Symphony men most cordially, at the first program on July 6.

The Esplanade Concerts, founded by Mr. Fiedler, have since been continuously popular. They are free and are given in the open air nightly except Saturdays. The present season will continue four weeks.

The season has two especial features: a cycle of the Beethoven symphonies (with the exception of the chorale finale of the Ninth) and three concerts for children, presented on Wednesday mornings. A decisive commentary on how much small children like good music is to be found in the numbers of children who have gathered for the first two programs, coming from all parts of Greater Boston and from the suburbs beyond.

### Varied Programs Presented

In addition to standard classics, Mr. Fiedler shrewdly arranges his programs from largely familiar items of symphonic repertoire, not omitting lighter music such as Strauss waltzes and popular numbers currently in favor. The opening list had for highlights the Rakoczy March (Berlioz), the first movement of the Unfinished Symphony (Schubert), the Prelude to Die Meistersinger (Wagner), and the Second Hungarian Rhapsody (Liszt).

This season, as in the past, there have been talks on the programs by various lecturers, given in cooperation with the University Extension Division, Massachusetts State Department of Education.

**FRANCIS FINDLAY,**

conductor, member of the faculty of the New England Conservatory of Music, who directed the Esplanade concert on July 18. Mr. Findlay is giving a course in chrono-rhythmics, based on his recent book of the smae name, just published by Sprague-Coleman, at the summer session of Boston University.

### Pops Season Concluded

Aside from the Esplanade Concerts, music in Boston is quiescent. The highly successful fifty-fourth season of Symphony Hall Pops ended at the beginning of July. Of a total of fifty-seven concerts, fifty-two were said to have been completely sold out, and few seats remained for the other five.

There was a special concert at Symphony Hall by Mr. Feidler and the Pops Orchestra, July 3, in honor of the visit to Boston of Crown Prince Olaf and Crown Princess Martha of Norway.

C. W. D.

## Philadelphia Little Symphony, Under Barone, Being Formed

PHILADELPHIA.—Plans are under way for the organization of the Little Symphony Society of Philadelphia, a symphonic ensemble of twenty-two members of the Philadelphia Orchestra. The purpose is to create more opportunities for young American soloists, conductors and composers who desire to appear in a musical metropolis. Dr. Harl McDonald and Deems Taylor are honorary directors; Eugene Ormandy is honorary advisor, and Dr. Guy Marriner, Dr. James Francis Cook and Dr. Thaddeus Rich comprise the advisory commitee.

Musicians desirous of appearing with the ensemble may communicate with Joseph Barone, founder-conductor, at 700 Montgomery Avenue, Bryn Mawr.

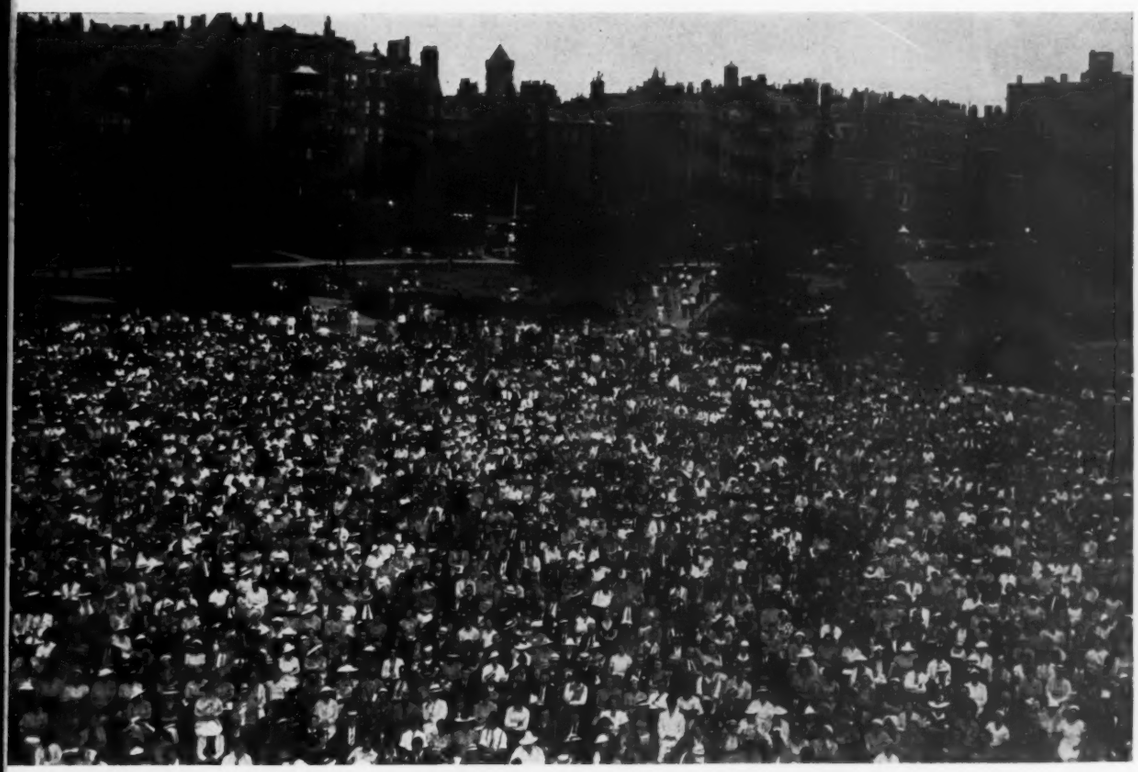
B. J.

## Margot Rebeil Sings 2 Roles At Cincinnati Opera

Margot Rebeil, soprano, sang Gretel in Hansel and Gretel and Nedda in Pagliacci with the Cincinnati Opera Company on July 26 and 29. Miss Rebeil made her opera debut in Dresden and has sung leading soprano roles with the Los Angeles Civic Opera Company.

## Rocca Completes New Opera

ROME.—Lodovico Rocca, author of The Dibuk, has completed a new work entitled Monte Ivnor, libretto by Cesare Meano.



# *Guila Bustabo Found Musical Tongue Natural Form of Speech from Cradle*

## Young American Violinist, Now on World Tour, Won Her First Scholarship at Age of Five—Started Career at Ten

MAINZ.—Now in Europe, following her tour of Australia, Guila Bustabo, young American violinist, is completing a world tour which included appearances both in solo recitals and with the leading orchestras.

Protegee of three eminent musicians, Kreisler, Paderewski and Ernest Schelling, the American violinist comes from a musical family. Her mother put aside her own career as a dancer of Russian ballet to devote herself to her daughter. Mrs. Bustabo herself is both a violinist and pianist. Mr. Bustabo is a violinist and was Guila's first teacher while her brother Jiacome is a pianist who has made several appearances.

According to her mother, Guila "made music before she spoke" and since she had shown an interest in the violin, her father finally secured an "eighth" size one made especially for her.

### Early Strides

Mrs. Bustabo has said that Guila learned her notation "by means of a sand-pit in the yard" where the staff lines were drawn and notes put in their proper places. The violin strings were taught during walks in the park when twigs were picked up and a new version of The Three Bears fixed their tones in her memory. At the age of three and a half, Mrs. Bustabo said, Guila had a repertoire of four pieces and at four gave a concert with forty-five members of the Chicago Symphony Orchestra, her first public appearance.

Guila, her mother said, won her first scholarship at the age of five and from that time on "paid for her musical training with scholarships." When only ten she appeared with the New York Philharmonic and was heard by Louis Persinger, teacher of Yehudi Menuhin and other young violinists, who "asked for Guila as his pupil."

In the interim, however, Guila had used her first scholarship to study at the Chicago Musical College where her first teacher was Leon Samatini. She also studied there with Ray Huntington.

Her concert career, starting at the age of ten has included appearances with the New York Philharmonic, Philadelphia Orchestra, Chicago Symphony, Metropolitan Opera Orchestra, National Orchestral Association, with Willem Mengelberg and the Concertgebouw Orchestra, Sir Thomas Beecham and the London Philharmonic, Hermann Abendroth and the Berlin Philharmonic, Albert Coates and the London Symphony, the Oslo Philharmonic and innumerable others.

It was Arturo Toscanini who heard her and suggested a European tour and she followed the maestro's advice with a world tour later.

Guila has met many eminent composers including Sibelius and Bartok and studied personally with them their contributions to violin repertoire.

It was in the 1937-38 season that she finally returned to the United States after three years spent in Europe. This summer she has not been vacationing but continuing her concert appearances.

R. G.

## Property of Johann Strauss' Heirs Seized by Vienna

VIENNA.—The entire holdings of the descendants of Johann Strauss, the "Waltz King," including his personal estate and the rights to his music, have been decreed by the municipality of Vienna to be the property of the city. The composer's widow, who died a few years ago, had made a large collection of mementos which she had declared, it is said, she would leave to a museum, but at her death these passed to Strauss' stepdaughter, Frau Alice Meyssner-Strauss, now 64 years old, who is married to an Aryan army officer named Meyssner. She attempted to obtain an Aryan certificate, but the authorities ruled against this. The mementos, it is said, will go to the Vienna Museum. It is reported, however, that almost ninety-nine percent of Strauss' music is now stored in the Library of Congress at Washington.

# St. Louis Revives Rare Haydn Score

## Ms. Piano Concerto Played by Esther Jonsson Under Lange—Bloch and Byrd Works Done

ST. LOUIS, MO.—A piano concerto in G by Haydn, long-forgotten and copied by herself from the original manuscript in the archives of the Musikverein in Vienna, was given a brilliant reading by Esther Jonsson, American pianist, here on July 11 when Miss Jonsson appeared as soloist with the Little Symphony under the baton of Hans Lange.

The work is said to have been undiscovered for 150 years and Miss Jonsson has the only known copy including the full orchestral score. She played it for the first time at the Haydn Festival in Vienna commemorating the two hundredth anniversary of the composer's birth.

### A Mature Work

In three movements, the concerto shows the romanticism of Haydn, for it was written when he was forty years old. At times it chuckles with merriment and Miss Jonsson not only disclosed this attribute but throughout played with the keen appreciation of a discoverer. Her technic, of virtuoso proportions, was nevertheless not used for personal display but merely to enhance the work of the composer. Mr. Lange and the orchestra gave her splendid support and she was so enthusiastically received that she had to add an encore, Mozart's Duport Variations, another scintillant score.

Mr. Lange's program opened with a Pavane and Galliard of Byrd, included two symphonies, the B flat of Schubert and C. P. E. Bach's third work for four-part string orchestra. Four episodes for chamber orchestra by Ernest Bloch added a contrasting mood to the varied program which Mr. Lange conducted *con amore*.

**GUILA BUSTABO** being congratulated by Siegfried von Geldern, tenor of the Stadtsopernhaus at Mainz, following her playing of the Schumann concerto.

Photo by Rosel Schwarzmann, Mainz

# Covent Garden Presents Don Giovanni; Toscanini in Beethoven Missa Solemnis

## Rethberg and Pinza in Mozart's Masterpiece—Melchior Sings Wagner and Othello—Hiawatha Staged at Albert Hall

By HUGH LIVERSIDGE

LONDON.—Covent Garden's Don Giovanni, under Sir Thomas Beecham, had many musical merits, although the lighting and scenery were not always felicitous. Principal honors of the evening went to Elisabeth Rethberg for her beautiful singing as Donna Anna. Mafalda Favero was a delightful Zerlina, though at times too sophisticated and polished for a peasant maid. Hilde Konetzni managed Donna Elvira's arias with reasonable felicity, and Lazzari was entirely in the character of Leporello. Richard Tauber's Don Ottavio carried considerable conviction, and Pinza's *basso cantante* was heard in the role of Don Giovanni.

### Melchior in Othello

Lauritz Melchior's Othello displayed the Danish tenor's versatility. He was partnered by Maria Caniglia (Desdemona) and Mario Basiola (Iago) in an attractive performance. Vittorio Gui's conducting was good, although his tempi often robbed the opera of much of its effect.

Melchior also sang in Die Walküre (Siegmund) and Siegfried (title role), sharing honors in the former with Hilde Konetzni (Sieglinde), Anny Konetzni (Brünnhilde), Kerstin Thorborg (Fricka) and in the latter with Karl Laufkoetter (Mime), Anny Konetzni (Brünnhilde) and Emil Tuskow (Wanderer). Sir Thomas Beecham conducted both works with his usual success.

### Toscanini Leads Beethoven Mass

The final Toscanini concert was a memorable performance of Beethoven's Missa Solemnis, chiefly notable for dramatic intensity. With the help of the BBC Orchestra and Chorus, soloists Zinka Milanov, Kerstin Thorborg, Kolomon von Pataky, and Nicola Moscona, the Maestro and his associates rose to the occasion, receiving thunderous ovations from the crowded hall.

Fairbairn's production of Coleridge-Taylor's Hiawatha at Albert Hall, called into service over 1,000 singers and dancers. The event was pleasing to both eye and ear, and under Dr. Malcolm Sargent's persuasive baton, attained considerable style and finish. Soloists were Elsie Suddaby (Minnehaha), Stiles Allen (Nakomis), Walter Widdop (Chibiabos), and Harold Williams (Hiawatha).

The Philharmoic Choir, conducted by Kennedy Scott, gave a varied program at Queen's Hall: Sing ye to the Lord (Bach), Mater ora filium (Bax), By the Waters of Babylon (Liszt), and How Mighty Are the Sabbaths (Holst). The entire list was delivered with telling effect.

**IN THE ANTIQUE STYLE**
Boyd Neel, conductor, and Richard Tauber, tenor, as they appeared in costume at the Georgian Concert at Queen's Hall, London, in aid of Queen Charlotte's Hospital.

Photo © by Topical Press Agency, Ltd., London

### Concert at Hampton Court

The Royal Philharmonic Society gave an interesting concert at Hampton Court Palace, graciously lent for the occasion by the King. The Griller String Quartet played Mozart's C major opus, and the BBC Singers under Leslie Woodgate presented a group of Vaughan Williams' folk song settings, and Elizabethan and Jacobean madrigals of delightful sort.

Fritz Heinig conducted a well-balanced program at the Cambridge Theatre: Le Midi and Military symphonies of Haydn, Schauspieldirektor Overture and Symphonie Concertante by Mozart, with soloists Evelyn Rothwell, oboe, Reginald Kell, clarinet, Alan Hyde, horn, and Cecil James, bassoon, and accompanied Clifford Curzon in a charming reading of Mozart's piano concerto in A major.

## Barth Assists Orchestra in Austin Concert

AUSTIN, TEX.—Hans Barth, pianist, was the assisting soloist at the final concert of the season of the Austin Symphony Orchestra, Hendrik Buytendorp, conductor. Mr. Barth was heard in Liszt's Hungarian Phantasie and had to add as encores his own arrangement of the Faust waltz and his Music Box, written when he was thirteen years old.

## Casals Prize Won by Woman

LIÉGE.—The Casals Prize, founded by the Oeuvre des Artistes de Liége, was this year won by Jacqueline Heuclin, first prize of the Paris Conservatoire.

The orchestra, under the management of the City Recreation Department, James Garrison, director, is principally comprised of volunteers from sixteen to fifty-five years of age. Monthly concerts have been given during the season.

W. T.

## Schmitt Heads Modernist Group

PARIS.—Florent Schmitt, member of the French Institute, was elected honorary president of the Société Nationale de Musique.

## Cleveland Series Opens

(*Continued from page 6*)

orchestra. Interrupting his vacation on his farm in Stockbridge, Mass., Dr. Rodzinski made a flying visit and was hailed in a program announced as Wagner-Tschaikowsky, but incluuded also Johann Strauss and Franck.

Eduard Grobé, tenor, appeared on this program and appealed especially in his encore of lighter calibre. Another week of symphony concerts will be under Mr. Ringwall's direction and in August two guest conductors will have charge: Victor Kolar of the Detroit Orchestra and Burle Marx, composer-conductor of Brazil.

### Festival of Nations

The Recreation Department of the city under the capable direction of J. Noble Richards is carrying out an ambitious program in the parks and Horticultural Gardens, free to the public. An elaborate Festival of Nations inaugurated weekly performances at Edgewater Shell; 400 dancers and singers took part in a pageant destined to show the development of America. The first episode depicted African migration to America and early American dances; Indian dances and Negro Spirituals. Various nationality groups, British, Swedish, Hungarian, German, in native costumes, were introduced by Miss Columbia (Vera Newstead Rowley) in their native dances and music—developing in time into our modern American dance. Choruses were trained and welded into a unit by Handel Wadsworth.

Following the idea of Opportunity Concerts under sponsorship of the city, the Cafarelli Opera Company was heard in a fine program of operatic literature by students of Miss Cafarelli.

The Mary Prayner Walsh Studio appeared in a diversified program by students; a Hungarian Peasant Wedding Scene, with Hungarian dances was much relished by an audience of 4,000 persons. Quite appropriately the Cleveland composer, Josephine Forsyth, was honored with the opening of two concerts: her setting of the Lord's Prayer opened Miss Cafarelli's program and was also heard at Cain Park where Charles D. Dawe, conductor of the Orpheus Male Chorus, is directing the summer programs.

Two young orchestral groups, the Philharmonic Orchestra under the direction of Karl F. Grossman and the Women's Symphony Orchestra, Hyman Schandler, conductor, are being heard during the summer at the Cain Park Concerts and the Horticultural Gardens. The Women's Orchestra filled two engagements at Chautauqua during July.

**LIT BROTHERS CHORUS OF SEVENTY-FIVE MEMBERS**
organized by Mrs. B. F. Maschal, past president of the Matinee Musical Club of Philadelphia when she was director of programs at WLIT. The latter station is now consolidated with WFI in that city and operating as WFIL. The chorus in its fifteen years of existence has raised $34,000 by staging revues for charitable institutions in Philadelphia and suburbs. Recently hosts to the Pennsylvania Federation of Music Clubs at a dinner, the chorus also received the highest rating at the Cultural Olympics. Mrs. Maschal is at present program chairman of the Matinee Musical Club. Henry Holtz, director, is at the extreme left, front row.

*Returning To America On The Queen Mary*

Right to left, Frank Forest, tenor, Florence George, Morrison Wand, Mrs. Frank Forest, E. Potter and Everett Crosby. Mr. Forest is spending a holiday at his home in California before returning to Europe for a tour which opens in October when he sings at the Geneva Municipal Opera House.

# Reiner to Direct Beethoven Cycle in N. Y.

## Heifetz, Bauer and Rachlin Named as Soloists for Stadium —Lily Pons Sets a Record

Fritz Reiner, starting tonight, August 1, will conduct six concerts presenting a Beethoven Cycle at the Lewisohn Stadium, New York. These are in addition to three other programs also under his baton.

The second and third symphonies and the overture to Prometheus make up his initial program. Tomorrow night, Harold Bauer will be heard in the Emperor Concerto and the program also lists the first and seventh symphonies.

On August 7 the assisting soloist will be Jascha Heifetz in the violin concerto which will be prefaced by the Coriolanus Overture and the fourth symphony.

The fourth program, on August 9 lists the second Leonore Overture and the fifth and sixth symphonies. On August 10, Mr. Reiner will conduct the eighth symphony, the Egmont overture and the fourth piano concerto with Ezra Rachlin as soloist.

The final concert, on August 14, lists the Ninth Symphony with Elisabeth Schumann, Edwina Eustis, Paul Althouse and John Gurney as soloists and the Schola Cantorum. The third Leonore overture will open the program.

Mr. Reiner made his first appearance of the season last night when he presented an all-Wagner program with Florence Easton, Lucielle Browning and Jan Peerce as soloists.

### Annual Gershwin Night

An audience of some 18,000 crowded the Stadium on July 10 for the second annual George Gershwin Memorial concert. Alexander Smallens conducted and the assisting participants included Oscar Levant in a dexterous reading of the piano concerto; and Anne Brown, soprano, Todd Duncan, baritone, and the Eva Jessaye Choir in excerpts from Porgy and Bess. Both soprano and baritone sang with authority and the choir gave complete support if the orchestral accompaniment at times was somewhat too heavy. The overture to Strike Up the Band served as the prelude to the list. The late composer's Cuban Rhapsody, his tone poem An American in Paris and the inevitable Rhapsody in Blue gave the enthusiastic audience a complete summary of the Gershwin contributions to contemporary native music.

### Weissmann in Stadium Bow

A novelty from England, Benjamin Britten's Variations on a Theme by Frank Bridge, for string orchestra, was the most provocative item in the Stadium concert of July 12, which brought the debut here of Frieder Weissmann. Dr. Weissmann, who conducted in the past at the Berlin Opera, and has since been heard in Holland and last season as guest conductor with the Cincinnati Orchestra, gave a generally understanding reading of Britten's eight clever variations, several of them faintly parodistic in tone. The composer bowed.

The concert opened with Brahms' rather austere Tragic Overture, and concluded with Tschaikowsky's fifth symphony. In the latter Dr. Weissmann succeeded best in the poetic and reflective passages, which on occasion had a rare sensitiveness, though as a whole the symphony had some vagaries of tempi and lacked the utmost cumulative power. He is a conductor of warm musical feeling and demonstrated a keen, though not always elastic, sense of rhythm. The audience was large and welcomed the new guest leader with cordiality.

### Carmen Sung

Bizet's Carmen, particularly adaptable for *al fresco* presentation, had its first performance on July 13 with Bruna Castagna and Armand Tokatyan, both of whom have appeared in it often at the Metropolitan, in the leading roles. Miss Castagna was at her vocal and histrionic best, although some of the audience wondered how cigarette girls could afford to buy the gowns which she wore. Mr. Tokatyan, vocally sufficient, makes Jose a poignant character. Sylvia Brema, young soprano, made her Stadium debut as Micaela, presenting a well-sung and competently enacted version of the role. Others in the cast were Thelma Votipka and Louis D'Angelo of the Metropolitan, Georgia Standing, Abrasha Robofsky, Charles Heywood and a swashbuckling Toreador, Robert Weede. Alexander Smallens conducted with thorough familiarity with the score, and Arthur Mahoney and Thalia Mara headed the colorful and attractive ballet.

### Copland Score Played

Frieder Weissmann conducted again on July 15. The program opened with the German Dances of Mozart, given a sprightly reading and proved entrancing. The Suite Andaluza by Gomez, programmed for a first performance had to be postponed as the score did not arrive in time for rehearsal. Dr. Weissmann substituted the overture to The Bartered Bride by Smetana which was played with spirit. Dr. Weissmann gave an interesting first Stadium performance of El Salon Mexico by Copland, based on Mexican Themes and with a definite atmosphere of the dance hall. It was selected as one of two scores representative of music composed by Americans at the London Festival of the International Society for Contemporary Music. Strauss' waltz, Wine, Women and Song and Tschaikowsky's No. 4 were conducted with ardor and sincerity and Dr. Weissmann was recalled several times.

On July 16 Dr. Weissmann again directed. His program included the overture to Die Freischütz by Weber, a first performance of the Danza and Cavalcade from the opera Romeo and Juliet by Zandonai, Prelude to the Afternoon of a Faun, Triana and the first symphony of Sibelius. The Zandonai opus proved colorful and was directed with skill and understanding. It was received cordially.

### Pons and Kostelanetz Set Record

An audience estimated at 23,000 and setting a record by eclipsing the figure of August 9, 1937, a George Gershwin Night, literally jammed the Stadium on July 17 when Lily Pons, Metropolitan Opera coloratura soprano, was soloist and her husband, André Kostelanetz was guest conductor of the Philharmonic.

Not only were the aisles filled and standees crowded each inch of space but house-tops also boasted their quotas and the athletic field, to the rear of the Stadium, was also used by those who could not see but could hear. Extra police had their hands full in trying to prevent disorder.

Miss Pons gave a generous list which opened with Caro Nome, included Fauré's Roses of Ispahan, Dell'Acqua's Villanelle, the familiar Hymn to the Sun from Le Coq d'Or, the Bell Song from Lakmé, an arrangement of Strauss' Blue Danube waltz and also three encores, Debussy's Les Filles de Cadiz, Ponce's Estrellita and Benedict's The Wren. In splendid vocal form and encompassing all the vocal gymnastics of her list, Miss Pons was enthusiastically hailed by an audience which included several erstwhile Metropolitan colleagues.

Mr. Kostelanetz opened the program with Weber's Oberon overture and also conducted two pieces from Le Coq d'Or, Tschaikowsky's Romeo and Juliet and excerpts from Walton's Facade suite. Sensitive taste and command of his players marked his work.

(*Continued on page* 19)

## Compinsky Opens Season at Warrensburg

WARRENSBURG, N. Y.—Under the direction of Manuel Compinsky, the Interstate Symphony Orchestra inaugurated a summer festival series at Green Mansions, here, on July 4. The first two and final two weeks, concluding on Labor Day, list symphonic concerts, the others being chamber music recitals. Soloists engaged include Hollace Shaw, soprano; Mordecai Baumann, baritone; Selma Kramer, pianist, and Emanuel Vardi, violist of the NBC Symphony.

# Chicago Features Al Fresco Music

(Continued from page 3)

and the Suite for four horns and flute by Purcell-Barbirolli.

Pursuing its policy of engaging the best soloists available, the Ravinia Association brought here for two appearances Emanuel Feuermann. His playing of the Haydn concerto for cello in D major, and that in B minor by Dvorak will long live as exemplary execution and no higher praise could be paid this outstanding artist than in disassociating his performance from that of any other cellist heard in the same concertos.

### Grant Park Concerts

Distinguished soloists and budding talent were given opportunity to blossom through appearances with symphony orchestras and bands functioning nightly in the Grant Park series, sponsored by the Chicago Park Board in conjunction with the Federation of Musicians. In the past fortnight, throngs officially estimated at over half a million heard the following orchestras and bands: the Chicago City Opera Orchestra led by that eminent musician, Rudolph Ganz; Walter H. Steindel Symphony, Woman's Symphony, under the direction of that human dynamo, Izler Solomon; Chicago Philharmonic, having at its head its regular leader, the indefatigable and reliable Richard Czerwonky; WGN Orchestra, under its musical director Henry Weber; Columbia Broadcasting Orchestra, with Carl Hoengarten, conducting, and the Rico Marcelli Symphony, making its initial appearance toward the close of the month; the Cavallo Symphonic; Armind Hand, A. F. Thavius, Glenn Bainum Bands.

Each program featured a soloist recruited mostly from local ranks but in several instances from distant points. The participants added materially to the success of the enterprise and if, at this time the names of only a few are mentioned, the absentees will be remembered before the close of the series on Labor Day. Many of the soloists have been so well received that they were re-engaged. Those who have made indelible impressions so far were Vivian Della Chiesa of concert, opera and radio, who sang herself into the hearts of the multitude by her offering of operatic arias; Edith Mason who entranced her listeners by the gorgeousness of her song; Henry Thompson, a tenor much in vogue with Grant Parkers; Janet Fairbank, soprano of exceptional merit; Desault Kirk, baritone, whose delivery of the Prologue from Pagliacci well justified his engagement with the Chicago City Opera for this coming season.

### Society of American Musicians Contest

The Society of American Musicians announced its second annual auditions in cooperation with the Adult Education Council of Chicago to select a young pianist for a debut in company with well known pianists on the Council's Musical Arts Piano Series at Orchestra Hall. The 1939-40 series presents Gitta Gradova, Rudolf Serkin, Artur Rubinstein, Alexander Brailowsky, Walter Gieseking, and Thaddeus Kozuch, winner of the recent auditions. The competition is open to all pianists, American by birth or naturalization, who live in Chicago or within the fifty-mile area. Applications must be filed by October 15, with Edwin J. Gemmer, treasurer of the society in Kimball Building.

### American Conservatory Activities

Each summer members of the American Conservatory faculty are presented in recital in Kimball Hall, and annually they add to their own renown and that of the school they so well serve. Heniot Levy, pianist-composer, was heard in Schumann's Davidsbundlertanze the most important number on a program which included the Brahms' Variations and Fugue; the recitalist's own Variations on an Original Theme; Liszt's Three Concert Etudes, D flat major, A flat major and F minor, and Schulz-Evler's Blue Danube paraphrase. Elegance of style, tonal beauty and complete understanding of the various moods were the salient factors that marked a well nigh perfect performance.

Stella Roberts, violist, encompassed the difficulties in the William Walter concerto with prodigious fluency. Rudolph Reuter and Marie Sidenius Zendt shared the concert of July 19. Reuter's account of Schumann's Novellette, Schubert's Rondo in B flat and the one in C by Weber, revealed the same potential traits as noticed in his Brahms of which he is considered one of the most competent interpreters. Mme. Zendt, in what was said to be her farewell appearance on the concert stage sang with opulence and freedom of tone and made one regret her ill-timed decision to retire in the prime of her vocal career.

### Hanna Butler Goes to Europe

After concluding one of the most successful and strenuous seasons, Hanna Butler, eminent Chicago voice instructor, sailed July 15 on the SS. Drotningholm for Stockholm, where she is to be the guest of her pupil, Mrs. Elsa Oldenberg, wife of the Consul General of Sweden. Mrs. Butler will reopen her studio in the Fine Arts Building, September 15. In her absence, her assistant, Mrs. Adrian Cooper will be in charge.

### Amanda MacDonald in Demand

Amanda MacDonald, popular coach, has served also as accompanist for many singers and instrumentalists. Recently she played for Teresa Romano, soprano, in a recital given in the ballroom of Stevens Hotel for the Italian-American Civic League.

### Esther Goodwin Pupil Wins Honor

Lillian Lindskog, contralto, and pupil of Esther Goodwin, was awarded a gold medal in the American Conservatory Junior Voice contest, and honorable mention in the voice examinations. She was also soloist in the recent annual spring music festival at Irving Park Lutheran Church.

### Another Burton Student Scores

Many disciples from Arthur Burton's studios have created a place for themselves in the concert and oratorio field. One of his students, Freeman Wild, tenor, sang the solos in The Creation at Parsons College, Fairfield, Ia., where he won encomiums of critics and a large audience.

### Richard Czerwonky Busy

While some of his colleagues at DePaul University are on vacation, Richard Czerwonky finds his time fully occupied, directing his Philharmonic Orchestra at Grant Park, appearing as solo artist in recital, and teaching an unusually large class of out-of-towners in his studio. Mr. Czerwonky recently presented his pupils in the Little Theatre of DePaul University where he appeared as co-artist with Sergei Tarnowsky in a sonata program.

### Cara Verson on Vacation

Cara Verson left for her cabin in the Arrow Head country of Minnesota, the last of July. She plans to hike and rest after spending some hours each day at the piano preparing programs for next season.

At the May meeting of the Modernists which group has met in the Verson studio each month for the last three seasons, Miss Verson played two movements of the Concord Sonata by Charles Ives. The work is not in print, but the composer sent her part of it.

# *Mu Phi Epsilon Plans 1940 Biennial Convention*

Photo by Ralph Harburton

**MU PHI EPSILON NATIONAL COUNCIL**

at Cincinnati session. Front row, left to right: Dorothy Enlow Miller, national treasurer; Bertha Marron King, national president; Helena Munn Redewill, national editor. Rear row, left to right: Louisa W. Allensworth, national alumnae secretary-treasurer; Helen Mueller, national vice president; and Maude E. Titus, national secretary.

Plans for the 1940 biennial national convention to be held at the Hotel Gibson, Cincinnati, O., were made by members of the National Council of Mu Phi Epsilon meeting there on June 27, 28 and 29. The council conferred with Alma M. Geiser, of Cincinnati Alumnae Chapter, who is to be chairman of the 1940 convention committee.

The council comprises Bertha Marron King, president, of Minneapolis; Helen Mueller, vice-president and governor of Great Lakes Province, of Appleton, Wis.; Maude E. Titus, secretary and governor of East Central Province, of Indianapolis; Dorothy Enlow Miller, treasurer and governor of West Central Province, of Lawrence, Kans.; Louisa W. Allensworth, alumnae secretary-treasurer and governor of Atlantic Province, of Atlanta, Ga.; and Helena Munn Redewill, editor and Pacific Province, governor, of San Francisco.

Professor Winthrop S. Sterling, cofounder with Elizabeth Mathias Fuqua, now of Greeley, Colo., was honored at a musicale by members of Cincinnati chapters in commemoration of his and Mrs. Sterling's golden wedding anniversary. A dinner followed at which 100 members of Mu Phi Epsilon from Cincinnati, Indianapolis and St. Louis and the council, paid tribute to Professor Sterling, now resident-organist at Bethany Home, Glendale, O.

### New Chapter Installed

Meadville, Pa., alumnae chapter was installed by Mrs. Allensworth on June 24 at the Pennsylvania College of Music. It numbers thirty-six active members. Following the installation, which also marked the twenty-fourth anniversary of Chi chapter at the college, a dinner was held at Riverside Hotel, Cambridge Springs. Dorothy Boynton was toastmaster. The theme was Reincarnation and toasts were given by Blanche Lawrence, Iola Cutshall, Mildred Brunner, and Alma Grayce Miller. Mrs. Allensworth was the principal speaker. A program was given by Betty Cobler, pianist; Mildred Cartwright Jobson, vocalist; Eleanora Ghering, cellist, Marjorie Johnson, pianist, Ethel Moore Miller, singer and Adalyn Snyder, pianist. Ada Grove and Adalyn Snyder were accompanists.

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# *Paris Bows to Baton Art of Stokowski; Ballet Events and Hungarian Gala Held*

## Monte Carlo Forces and Sai Shoki Offer Terpsichorean Pleasures—Liszt and Kodaly Choral Works in Premieres

By IRVING SCHWERKÉ

PARIS.—The second orchestra leader from the United States to fill the Theatre Chaillot (Duke Ellington was the first) was Stokowski, who conducted the Philharmonic Society Orchestra in a benefit concert for the American Aid Society of Paris. This was the Philadelphia director's first appearance here since 1923, when, more flaxen-haired and exuberant than he now is, he romantically waved the Pasdeloup Orchestra through a pair of seances. Tickets for the Theatre Chaillot engagement were skyhigh, crowds were turned away by the S.R.O. sign, and those that packed the hall were certainly all bibbed and tuckered for the occasion.

Stokowski's best presentation was his orchestration of Toccata and Fugue in D minor, by Bach—a remarkably sustained and majestic transcription, an elegant, plenitudinous reading. His presentation of Brahms' First Symphony went no deeper than "surface activity" and disclosed the *chef* occupied with trifles at the expense of the *grande ligne*. La Nuit sur le Mont Chauve (Moussorgsky), Prelude à l'Aprés-midi d'un Faune (Debussy) and Magic Fire Music (Wagner) had this virtue that they caused an expensive audience to unite in an interminable ovation.

### Terpsichorics

Every night, for a week, the Ballets de Monte-Carlo (René Blum, founder-director) drew a more than capacity congregation to the Theatre Chaillot. Despite the variety of the program, the Monte-Carlo Ballets delivered nothing "different," gave no surprise, never caused one really to "sit up and take notice."

The Philharmonic Orchestra sounded fine under MM. Efrem Kurtz and Fistoulari, many brilliant settings and costumes were admired; dancers Danilova, Markova, Slanvenska, Tarakanova, Krassovska, Youskevitch, Panaiev, and Guérard were particularly applauded.

Of the twelve ballets given, four were "first time" for Paris: Seventh Symphony which would, I suspect (Massine's cleverness notwithstanding) make Beethoven howl; Gaité Parisienne, a purposeless, gesticulating, athletic, music-hall sort of thing, to tunes by Offenbach, orchestrated by Rosenthal; Most Noble Visions (scenario from Little Flowers of St. Francis) to interesting, beautiful, though at times *langweilig* music by Hindemuth; and L'ARFODWdsniE by Shostakovitch, replete with unoriginal rhythms, demoded, anemic sounding orchestration, and Massine, hitherto a choregraphist *par excellence*, apparently resigned to doing nothing by way of artistic creation.

### Sai Shoki

Native of Séoul, Korea's ancient capital, Sai-Shoki is devoting herself to the ancient traditional dances of her country. Her recital (Theatre Chaillot) revealed her a beautiful artist, to a rare degree imbued with that which every dancer needs—and which but few, alas, ever seem to have—rhythm! I have never been to Korea, but so far as my studies and the performances of certain specialists allow me to judge, Sai-Shoki seems to be a lovely résumé of her fatherland, from its lightest, satirical irreverencies, to its tenderest amours, fiercest bellicosities, and sublimest Buddhistic soarings.

### Hungarian Gala

The annual "solemnité" of the Paris Philharmonic Chorus (Theatre Chaillot) sponsored Hungarian Psalm, by Zoltan Kodaly, and Coronation Mass, by Liszt, both works new to Paris. Kodaly was prevented by illness from conducting his opus, so Ernest Levy took the helm for both works, his associates being the Philharmonic Chorus, the Petits Chanteurs à la Croix de Bois, the Choral Unions of the Hungarian Colony of Paris, the Philharmonic Society Orchestra, Edmund Pendelton, organist, Mmes. Peyron, Suter-Moser, MM. Lapelletrie, Le Marc-Haroud, soloists.

The performance lacked considerably in ensemble—people played and sang at the same time, but not together, if you know what I mean? This did not, however, prevent one from being grateful for the opportunity to hear these compositions, new to local ears.

Kodaly's Psalm is much more "religious" than Liszt's Mass—some one once remarked that, when Liszt was not kneeling before a crucifix, he was before a woman! Kodaly's score has magnificent spread of wing, if the expression be allowed; it abounds in beauties immediately effective on the feelings, and is marked with profound humanness. Liszt's Mass, with its strange diversities, prodigious *savoir-faire*, romantic and yet personal lyricism, seemed constantly to be getting out of one paradox only at once to fall into another.

### Casadesus Triumphs

In point of artistic satisfaction, one of the top-notch piano recitals of the season was Robert Casadesus' at Salle Gaveau. His Schubert sonata (op. 120) was sheer enchantment, as was indeed, everything he played. It were impossible to take the Schumann Symphonic Etudes to higher summits of idealized beauty; Ravel's Sonatine and Debussy's Second Book of Preludes also revealed this artist's genius for heightening and enriching living, significant music.

Another top-notcher was Cortot's recital of all the Chopin Etudes and Preludes, a prodigious feat from any angle you may look at it. At the top of his form, the French master responded to the delirious ovations he received with the Second Nocturne and three waltzes.

Still other outstanding successes which are only cited, for discussion of them would simply mean the repetition of a long-familiar vocabulary, were by cellist Piatigorsky (overtowering in Larghetto and Variations by Weber); Huberman, stupendous, first in recital, than in concertos with the Colonne Orchestra; Zino Francescatti, brilliant in Leclair and Mozart concertos, in that exquisite setting, the Galerie du Grand Trianon; Richard Tauber, tenorizing his way into the hearts of a vast Salle Pleyel throng (Ginette Neveu contributed the musical *pièce de résistance* of the evening: Bach's Chaconne); Colette d'Arville, songstress, charming in a varied program comprising, among other numbers, Il Tramonto, for voice and string quartet, by Respighi (Krettly Quartet); and a very promising newcomer, Marie Valois, who, in a list of old French and Italian, Beethoven, Brahms, Strauss, Schubert, and some modern, disclosed that she is the possessor of a beautiful voice, considerable technical address, and feeling for the emotional content of her lyrics.

### Extraordinary Record

Little Andrè Mathieu—now nine—who has made quite an impression in these parts playing his compositions, has recorded ((La Boite à Musique) six pieces —Dans La Nuit, Danse Sauvage, Les Abeilles Piquantes, and black and white key studies—composed between the ages of four and six. The record must be heard to be believed, and these pieces disclose, not only an amazing keyboard feeling,

(*Continued on page* 12)

# *Director of Institute At Beirut to Visit U. S.*

## Arkadie Kouguell, Russian Pianist, to Give Recitals

BEIRUT, SYRIA.—Director of the Institute of Music at the American University here, Arkadie Kouguell, Russian pianist and composer, plans his first visit to the United States in August. He expects to see Dr. Charles A. Sink, president of the school of music at the University of Michigan, and will make several recital appearances in the United States.

A Russian exile in Constantinople, Kouguell was formerly director of the Crimean Conservatory at Simferapol, an institution of some 600 students and twenty-two teachers, to which he had been named as director in 1918 at the age of twenty-three.

ARKADIE KOUGUELL, at the ruins of Baalbek, Lebanon, Syria.

Coming to Beirut in 1923 he formed an orchestra; in 1928, with the assistance of Alfred Cortot, president of the Paris Ecole Normale de Musique, the Institute of Music was founded. With Mrs. Kouguell, he has given many two-piano programs here as well as orchestral events. Mr. Kouguell's compositions number over eighty. He will be accompanied to the United States by his son Alexander, a cellist. R. T.

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# New Publications

Reviewed by R. M. KERR

## New Music Received

### Choral Music

#### SSA

Elmira College Choral Series; Bortniansky, How Greatly Thou Art Glorified; Hungarian Folksongs, Roses in the Garden Knowing, Look into My Eye, In a Rosebush I Was Born, What's the Use of Beauty; Anon. Madrigal, The Cushat Dove; N. Tcherepnine, Cradle Song; Tschaikowsky, By the Window; Dowland, Say, Love, If Ever Thou Did'st Find; arr. by Gwynn S. Bement; J. Fischer & Bro., New York.

Fibich and Scotti, My Moonlight Madonna; arr. by Edward S. Breck, lyric by Paul F. Webster; Carl Fischer, Inc., New York.

William N. Hewitt, Confidant; poem by Cristel Hastings; Carl Fischer, Inc., New York.

#### SATB

Edward Harris, We's a-Lis'en'in'; words by Stanley MacLewee; humorous fantasy based on Southern Negro church scene; for mixed chorus and speaker; J. Fischer & Bro., New York.

Charles Sanford Skilton, Lord of All Being, Throned Afar; anthem for mixed voices and organ; Carl Fischer, Inc., New York.

W. B. Olds, A Pastoral Choralogue; words from Psalm 23; for narrator, a cappella mixed chorus, mezzo-soprano and bass soloists; Carl Fischer, Inc., New York.

Everett Titcomb, Magnificat and Nunc Dimittis, plain chant settings, with intonation by the bass; organ accompaniment; Carl Fischer, Inc., New York.

P. I. Nischinsky, Cossack Call; arr. by Peter J. Wilhousky, with piano acc. ad lib.; Carl Fischer, Inc., New York.

Fibich-Scotti, My Moonlight Madonna; arr. by Edward S. Breck; Carl Fischer, Inc., New York.

#### TTBB

Edward Harris, In Arcady; J. Fischer & Bro., New York.

Louis Ganne, Carnival (Mazurka Russe), and Old Americana (Melodies of 1870), arr. by Jacques Homier, a cappella; Carl Fischer, Inc., New York.

Robert MacGimsey, Trouble, arr. by Orrie Lee; Carl Fischer, Inc., New York.

Theo Hemberger, Violet in the Dell a cappella; Carl Fischer, Inc., New York.

### Aid for Musical-Minded Parents

The education of children has now turned somewhat belatedly to the parents' bewilderments. Satis N. Coleman, whose labors as an educator of young children in the musical field have gained her a wide following at Columbia University and elsewhere, crams into a moderate-sized book, Your Child's Music, much of solid observation and precept. The subtitle reads: "A guide for parents of children of all ages and all degrees of musical ability, with practical advice on the influences that affect musical development in boys and girls."

Mrs. Coleman begins with the thesis that children need music, and that later as adults they will still require it. Moreover, the keystone of her argument is that "the most enduring intimacy with music is established in the home." The parent should, therefore, try to build up in the young what she calls a "seeking attitude," or the desire for musical experience. This is conditioned by such factors as: his natural wish to make music; his musical talent; his other talents; creative ability; bodily health; emotional health; practice conditions at home; memory associations; social influences; the music he hears; the personality, understanding and skill of his teachers, and the attitude, understanding and cooperation of his parents.

Taking up each in turn, this discerning writer analyzes, not vaguely, but with crystal-clear scientific precision, the factors and methods by which children may be led to love music.

*(Your Child's Music, by Satis N. Coleman; the John Day Company, New York.)*

### In the Symphonic Field

A variegated batch of new music issues from leading publishing sanctums this summer. Perhaps the most unique is a Household Symphony, by Heller Nicholls, scored for "household utensils, voices, violin and piano." The instruments include glasses, frying pan, metal bowl, kazoos fixed on kettle-spouts, cutlery in a saucepan, and the like. The words are gay and nonsensical. Altogether, something for the extreme ultras or the very naïve. *(Oxford University Press; Carl Fischer, Inc.)*

For string orchestra comes a novel descriptive suite, Manhattan Breathing Spaces, by Harvey Gaul (*J. Fischer & Bro., New York*), which engagingly pictures such vivid localities as St. George's Square, Morris Park, Gramercy Park, and Corlear's Hook Park, with use of children's songs and urchins' street calls in its melodious texture. In the same department are some delightful revivals from old English literature, including the dances in Arne's Comus, arranged by Whittaker, for string orchestra, with optional piano, flute and oboes; an Overture in G for strings by Purcell, from an old MS. in the British Museum, by the same arranger; and a Suite for Strings drawn from various works of Mozart by John Barbirolli, while a modern entry is Robin Milford's Miniature String Quartet in G, which can be done also by a string orchestra with optional double basses. *(All published by Oxford Press, or Carl Fischer, Inc.)*

### For the Hammond Organist

**Dictionary of Hammond Organ Stops,** by Stevens Irwin.

This basic reference book, the first complete one of its kind, offers a translation of the regulation pipe-organ stops into terms of the Hammond Organ number-arrangements. The introductory chapters discuss the harmonic controllers, basic number-arrangements and endings, combining stops, pre-set keys, tremulant, chorus control, expression pedal, pedal harmonic-controllers, pedal keyboard, accompaniment of voices, organ with orchestra and band, and acoustics. The dictionary proper then gives tables setting forth the number equivalents of the foundation-, reed-, flute- and string-stops, full organs and percussions. There are five diagrams of the various Hammond organ parts. An invaluable compendium for organists who wish to play or teach the newer form of instrument. (G. Schirmer, Inc., New York.)

### . . . And for Vocalists

The song composers have been, as usual, very active. Harvest Song, a stirring poem by the German poet Richard Dehmel, with an English version by L. Leo Taub, is set by Felix Guenther with a simple and powerful motif representing the mill's grinding. The climax is a strong crescendo. Words in both languages. Range, from C to G. *(Galaxy Music Corp., New York.)*

Richard Hageman comes forward with another song, Sundown, to poem by Lew Sarett, for high voice, the range being from F sharp to A above the staff. It has a novel accompanimental figure representing hammer strokes, and the opening words are "God is at the anvil." But the stern note relaxes at the end with a picture of the "shimmering silver beauty of the evening stars." The vocal line is simple but has wide jumps. Highly effective. *(Carl Fischer, Inc., New York.)*

The Beatitudes, a sacred song with organ accompaniment, by Mortimer Browning, begins with the recitative, "And seeing the multitude," from Matthew V, I. The setting has a poignant beauty that makes its final page quite stirring. For high or medium voice. *(Carl Fischer, Inc., New York.)*

# Music in Paris

(*Continued from page* 11)

but an authority and independence that many of the *avant garde* (sic) boys and girls would do well to emulate.

### Of Rare Interest

The French Musicology Society closed its 1938 season with a seance celebrating the bicentenary of Jean-Joseph Mouret (1682-1738) at which Mlle. Viollier lectured on the composer's theatrical works. Numerous excerpts were given by Mmes. Michaut, singer, Lacour, harpsichordist, M. Trembelland, flutist, and a string quartet composed of Mme. Strauss, MM. Faréano, Mainssieux, and Paris. Preceding the Mouret event, M. Borrel lectured on the Chansons Cappadociennes, gathered by the Folklore Archives of Athens, and Mme. Stuart de Backer read extracts from Samuel Pepy's Diary, after which Mme. Cellerier sang some of the Old English songs mentioned therein.

# Murat Again Conducts Connecticut Festival

## Connvale String Orchestra Heard With Soloists—Colony Founded

OLD SAYBROOK, CONN.—The fourth annual Connvale Music Festival to be directed by Ronald Murat opened in the Town Hall here on July 30. Mr. Murat is again conducting the Connvale String

Photo by Leon Alzin, N. Y.

RONALD MURAT

Orchestra. Assisting artists to be heard include Marguerite Valentine and Henry Gregor, pianists; leading members of Trudi Schoop's ballet in dance parodies; Phalen Tassie, dramatic soprano, and Charles Crane and Lucile Van Antwerp, cellists.

Mr. Murat for the ninth summer is also conducting violin and ensemble classes at Haddam. This year he established a music colony. His pupils spending the summer there include Arnold Belnick, violinist, engaged to appear this summer with the New York Philharmonic at the Lewisohn Stadium and who has a recital scheduled for Town Hall, New York, on October 15.

Vivian Speisman, winner of the $500 Morris-Loeb Prize in June when she completed the post-graduate course at the Institute of Musical Art of the Juilliard School; Elza Reed, Herbert Garber, Gerland Gelbloom and many other Murat pupils are also members of the colony.

## Elijah in Operatic Form at New York State Fair

SYRACUSE, N. Y.—This year the New York State Fair here will make an excursion into the field of the fine arts when it presents Mendelssohn's Elijah in opera form at the State Fair Coliseum on August 27. The chorus of 125 voices directed by John T. Clough will comprise two of the finest trained groups in Northern New York State: the Rochester Chapel Choir of sixty voices, directed by Gustav A. Lehman, and the Syracuse A Cappella Choir of sixty-five whose director is Mr. Clough.

Mark Love, former student in Syracuse University College of Fine Arts, and now of the Chicago Opera Company, will sing the role of Elijah.

Mr. Clough also directs the Syracuse University Men's Glee Club and the American Legion Chorus, Post 41, which for three years in succession has won the Legion Chorus championship. H. L. B.

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# Robin Hood Dell Continues Vivid Series Of Music Events for Capacity Audiences

## Pons Sings to Largest Assemblage in History of the Dell—Conductorial Parade Is Feature—Many Soloists Are Heard

PHILADELPHIA.—The program of July 5 at Robin Hood Dell was entirely orchestral under the able direction of Massimo Freccia. It opened with Bach's Toccata, Adagio and Fugue in C major followed by an excellent reading of Schumann's D minor Symphony. The second part opened with Prelude to Aminta, never before heard in Philadelphia, and closed with a brilliant performance of Richard Strauss' Death and Transfiguration.

Lily Pons, coloratura soprano of opera, concert, radio and movies, attracted the largest audience the Dell has known. Her first number was Caro Nome from Rigoletto, followed by Roses d'Ispahan of Fauré, the brilliant Villanelle of Dell' Acqua with flute obbligato, admirably played by Emil Opava, first flutist of the Dell Orchestra, and Hymn to the Sun from Coq d'Or. The orchestra was under the direction of André Kostelanetz, who, like Miss Pons, was making his first appearance at the Dell.

The second part began with an excellent reading of Tschaikowsky's Romeo and Juliet, followed by Miss Pons singing the brilliant Bell Song from Lakme. After Facade by Walton, Miss Pons sang a vocal arrangement of Beautiful Blue Danube. Applause was so great Miss Pons responded with Les Filles de Cadiz of Delibes, The Wren by Benedict and Estrellita by Ponce.

### Smallens Makes Bow

Alexander Smallens made his first appearance of the season in the Dell on Friday evening and was warmly received by a large audience. The program opened with Brahm's Academic Festival overture followed by Dance of the Seven Veils by Strauss and the familiar Les Preludes of Liszt. Elizabeth Wysor, contralto, was soloist and pleased greatly with beautiful renditions of Che Faro from Gluck's Orfeo and Mon coeur s'ouvre a ta Voix from Samson. Miss Wysor sang two encores with Martin Gabowitz at the piano, Norwegian Echo Song and Danny Boy. The second part of the program was given over to the E minor symphony of Sibelius, given a most impressive and finished reading by Mr. Smallens.

### Hempel and Garbousova Assist

On July 11, Frieda Hempel and Raya Garbousova were the soloists. The conductor was Mr. Freccia with Alfred Lorenz directing the accompaniments for Miss Hempel's solos and Martin Gabowitz playing the piano accompaniments. Miss Hempel's offerings were Deh Vieni non Tardar from Mozart's Marriage of Figaro, La Danza by Rossini, The Dream from Lohengrin, Hark, Hark the Lark and Ave Maria of Schubert and Zueignung by Strauss, all most artistically sung. In response to applause Miss Hempel sang Im Prater Bluhen di Baume and Home Sweet Home. Miss Garbousova offered Boccherini's concerto in B flat and Tschaikowsky's Roccoco Variations, played with extraordinary brilliance. Her encore was Malaguena by Albeniz.

### Hilsberg in Russian List

The all-Russian program offered by Mr. Hilsberg on July 12 drew one of the largest audiences of the season. The orchestra and Mr. Hilsberg were in excellent form and gave spirited readings of Tschaikowsky's Fourth Symphony, Nut-cracker Suite and 1812 Overture, Glinka's Russlan and Ludmilla overture and Moussorgsky's Night on Bald Mountain.

On July 14 the program comprised Beethoven and Wagner numbers under the direction of Mr. Hilsberg, who gave interesting readings of Beethoven's No. 5, the prelude to Die Meistersinger, prelude to Lohengrin, Funeral March from Götterdämmerung and Ride of the Valkyries.

The soloist on July 16 was Joseph Knitzner, who gave a brilliant and fluent performance of Wieniawski's concerto No. 2 in D minor. In response to applause Mr. Knitzer played extra numbers by Smetana, Castelnuovo-Tedesco, and DeFalla, with Martin Gabowitz accompanying. The orchestra, under Mr. Hilsberg, offered an interesting program made up of overture to Euryanthe, Dvorak's Symphony No. 5, Sibelius' Finlandia and Harl McDonald's Rhumba.

### Aida Is Sung

On July 17 and 18 the Dell was filled with an enthusiastic audience for the performance of Aida, given with a most capable cast and under the guiding hand of Smallens. Julia Peters was Aida, Ljuba Senderowna was Amneris, Norberto Ardelli was Rhadames, Carlo Morelli was Amonasro, and John Gurney was Ramfis. Mr. Smallens directed with his usual authority. Carl Schroeder was stage director. M. M. C.

Photo by Vasari, Rome

**DOROTHY KIRSTEN,**
American radio soprano, sent to Italy for study by Grace Moore, with Maestro Adolfo Pescia (left), visits the Goethe Monument at the Villa Umberto in Rome.

## *San Antonio Opera Gives Bartered Bride*

### Smetana Score Is First Summer Work in Series—Cast Capable

SAN ANTONIO, TEX.—The San Antonio Civic Opera Company, Mrs. Lewis Krams Beck, president, presented Smetana's Bartered Bride as the first opera in its summer season. Lois Farnsworth Kirkpatrick made a charming Marie, her lovely voice being heard to advantage. Oran Kirkpatrick was Jenik, a role well suited to his fine dramatic voice. Lloyd Harris was Kezal and also stage director. He was excellent, both vocally and histrionically. The stage direction left nothing to be desired. Mr. Harris has sung the role many times in Hollywood, New York and Washington. He has in his repertoire fifty-two roles. Vashek, the stuttering, dull-witted son, was in the very capable hands of Eric Harker. Emil Clegg Prokop as Hata; Wally Gursch as Mischa; Elsa Diemer-Wick as Ludmila and Fred Zalmanzio as Krushina, did good work. Lucile Klaus Whiteside made much of the role of Esmeralda. Others in the cast were Jack Blankfield, Roland Klar, Joseph McGarrigle, Yvonne Flores, Joseph Heylman, and Bob Winn. The chorus and ballet were capable. The orchestra was under the musicianly direction of Dr. Otto Wick. S. W.

# 3 Leaders Listed For Philadelphians

## Edwin McArthur Makes N. Y. Bow with Flagstad—Stokowski May Conduct at Two Concerts

Three conductors will direct the ten Tuesday evening concerts in the forthcoming season in New York by the Philadelphia Orchestra. The series opens on October 17 with Eugene Ormandy presiding.

Marcel Tabuteau, oboist, will be soloist under Ormandy on November 7. The November 21 concert will be under the baton of Leopold Stokowski. Mr. Ormandy returns on December 12, when Mischa Elman, violinist, is to be the soloist. William Kincaid, flutist, appears on December 26; Rudolf Serkin, pianist, on January 23, and Artur Rubinstein, pianist, on February 13, all under the Ormandy baton.

### McArthur Conducts Flagstad Program

Edwin McArthur makes his New York bow as conductor of the orchestra on March 5 when Kirsten Flagstad, soprano, is the soloist. Stokowski is tentatively scheduled to conduct on March 26, and Ormandy returns for the final concert on April 16, when Anton Torello, bass violist, is soloist.

The season also marks the initial appearance as manager of the ensemble of Dr. Harl McDonald.


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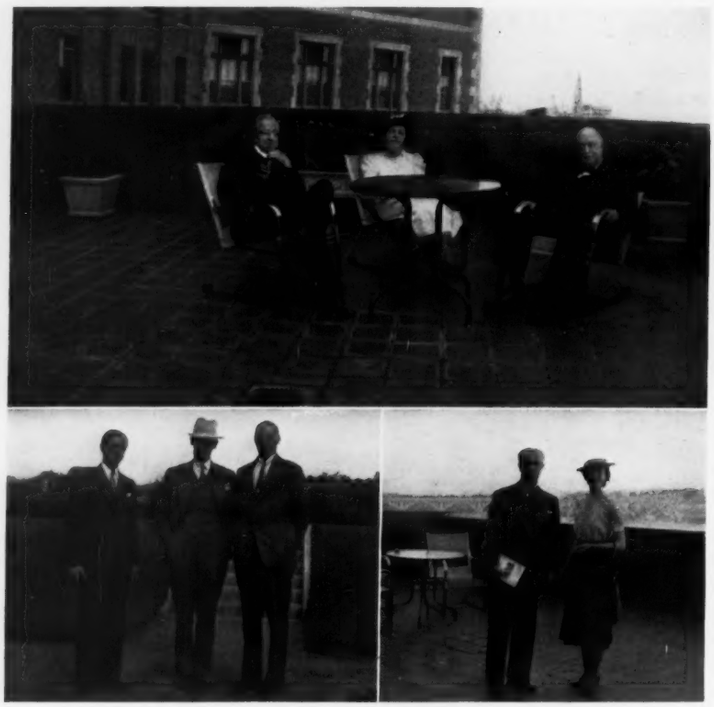
# Visitors from Dominion and England at Canadian Biennial

## Saskatoon Host to Noted Musicians as Teachers' Federation Holds Third Convention During Four Days

By LYELL GUSTIN



AT THE CANADIAN MUSIC TEACHERS' CONVENTION at Saskatoon, music critics who spoke, in top photo, were, left to right, Rhyrd Jamieson, Vancouver Province; Lillian Scarth, Winnipeg Free Press, and Dr. Lawrence Mason, Toronto Globe. Lower left-hand picture shows the music examiners, Ettore Mazzoleni, Toronto Conservatory; Alfred Forbes Milne, Royal Schools, London, England; and R. deH. Tupper, McGill Conservatorium, left to right. Lyell Gustin, convention committee chairman, and Musical Courier correspondent, and Minnie Boyd, president, are in right-hand photograph.

SASKATOON, CAN.—The third biennial convention of the Canadian Federation of Music Teachers' Associations was held at The Bessborough, Saskatoon, July 4, 5, 6 and at the Prince Albert National Park, July 7. The president, Minnie A. Boyd, Winnipeg, presided, the secretary being Grace Knowlden, Regina. Some 150 delegates from all parts of the Dominion attended and guest speakers from the leading English and Canadian music schools, Canadian music critics and the CBC were heard. Special programs were devoted to Canadian composers, kindergarten and eurhythmic demonstrations, contemporary teaching material given by students, and music by Dame Ethel Smyth.

### Formal Opening

The convention was formally opened by Hon. J. W. Estey, Minister of Education. Addresses of welcome were given by Mayor Niderost, Dean McKenzie, and Reginald Bedford. Thirty minutes of opening night were broadcast on the national network. Pleasurable events included drives about the city, teas, picnic and a boat trip on Lake Waskesiu.

Officers elected were May James, Vancouver, president; Lyell Gustin, Saskatoon, 1st vice-president; Mrs. T. W. Hamilton, Edmonton, 2nd vice-president; W. L. Wright, Brandon, 3rd vice-president; Maude McGuire, Moose Jaw, secretary-treasurer. Reginald Cox, Victoria, was appointed editor of The Canadian Music Teacher.

### Noted Guest Speakers

Guest speakers were Alfred Forbes Milne, London, Eng.; Ettore Mazzoleni, Toronto; R. deH. Tupper, Montreal; Rhynd Jamieson, Vancouver; Lillian Scarth, Winnipeg; Dr. Lawrence Mason, Toronto; Ira Dilworth, Vancouver; Dr. Gordon Snelgrove, Regina; Arthur Moxon and J. S. Woodward, Saskatoon.

Papers on the piano forum were by Russell Standing, Winnipeg, Ada Eames, Minnedosa, Man.; Myrtle Ruttan, Winnipeg; on other forums were heard Evelyn Rollins, Beryl Ferguson, Winnipeg; Julia Graham, Rosetown; Eva Fraser, Kenton, Man.; Mrs. T. W. Hamilton, Edmonton.

Particular subjects were dealt with by Raymond Tobin, editor of The Music Teacher, London; Dan Cameron, Regina College; May James, Vancouver; John McTaggart, Ethel Lupton, Roberto Wood, Winnipeg; Vernon Barford, Ella Walker, Edmonton; and Marjorie Wilson, Saskatoon.

### Musical Events a Feature

Music was furnished by Helen Davies Sherry, Sydney Hogarth, Roberto Wood, Margaret Smith, Grace Arnstead, June Wright, Blanche Bates, Alice McDonald, James Eby, Muriel Irwin, Doris Thomas, E. W. deLaroque, Doris Fox, Frances Cumming, John Hicks, vocalists; Evelyn Eby, Reginald Bedford, Gwendda Davies, Winifred Wilkinson, Dorothy Dee, Marguerite Buck, Helen Hines, Gladys Angley, Frances England, Margaret Murray, Alfred Johnston, John Melnyk, Mary Wood, Bruce Bennett, Thelma Johannes, Irene James, Rita Spencer, Isabel Pease, Jean Sahlmark, pianists; Margaret Sahlmark, Dorothy Overholt, Daphne Marshall, Connie Wilson, violinists; and choruses led by Elizabeth Morrison, George Palmer and Keith Farley.

The Saskatoon convention committee comprised Lyell Gustin, chairman; Helen Sherry, Elizabeth Morrison, Marjorie Wilson, Janet Palmer, Seemer Betts, George Palmer, Reginald Bedford.

## *Winifred Christie Guest Of Trinidad's Governor*

### American Pianist Gives Three Concerts on Her Tour

PORT OF SPAIN, TRINIDAD.—Winfred Christie, American pianist, has been invited by Major Sir Hubert Winthrop Young, newly appointed Governor of Trinidad, to be his guest when she arrives here on August 11. Sir Hubert, himself a pianist, heads the association sponsoring Miss Christie's three concerts in Trinidad. Following her appearances here, the American pianist goes to Venezuela, Jamaica, Puerto Rico and Mexico City.

On her South American tour, Miss Christie made her Buenos Aires debut with the Colon Orchestra, conducted by Jose Iturbi. This was followed by ten recitals at the Odeon and appearances also in Rosatio, La Plata, Cordoba, Tucuman, Corrientes and Bahia Blanca.

D. G.

### Vera Benenson's Engagements

Vera Benenson, British pianist, is booked next season for tours in Denmark, Sweden, Holland, Switzerland, France, and England. Miss Benenson is also planning to play in New York, and will fill other engagements in the United States.

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*RADIO HIGHLIGHTS*

# *Hutcheson and Stoessel in Initial Broadcast from Chautauqua Festival*

## Pianist Is Soloist in Mendelssohn Concerto with Orchestra Under Associate's Baton—Kindler Conducts 2 Ensembles

Ernest Hutcheson and Albert Stoessel, companions at the Juilliard School where the former is president and the latter operatic director and orchestra conductor, made another of their joint appearances or, radiophonically speaking hearings, this time from Chautauqua, N. Y.

Mr. Stoessel, again musical director at Chautauqua, led the orchestra on July 23 with Mr. Hutcheson as soloist in the G minor concerto of Mendelssohn. NBC carried the broadcast.

It was not a novelty for either for Mr. Stoessel has conducted on many programs which have been broadcast and Mr. Hutcheson is believed to have been the first concert pianist to appear with orchestra on a sustaining radio program, for some years ago he played weekly engagements with the Columbia Broadcasting Orchestra under the baton of Howard Barlow.

For radio listeners it was a treat to hear these two unostentatious musicians united in joint effort.

### Kindler Leads Two Orchestras

Another conductor of whom little is heard locally, although his work is not unknown, Dr. Hans Kindler, having started his National Symphony Orchestra's summer season in Washington, D. C., made a second guest appearance with the Toronto Promenade Orchestra.

Ernest La Prade, who has wielded the baton within the environs of New York City in days past, appeared as guest conductor of the National High School Orchestra from its Interlochen, Mich., camp. Since Mr. La Prade is NBC director of music research, NBC rightly carried the program.

### Tibbett Wanted Gershwin Role

When Deems Taylor was suddenly called to Hollywood, the inside story of George Gershwin's writing of Porgy and Bess was revealed by Irving Kolodin in the CBS memorial. According to Kolodin, Lawrence Tibbett was greatly interested in singing the title role and the Metropolitan was to have presented it when the composer disclosed he had committed himself to a production by a Negro cast.

This commentator believes Met audiences still would like to hear it. Remember The Emperor Jones?

Unhackneyed is the word for summer radio programs: CBS let listeners hear a mere half-hour of the Lost Colony festival at Roanoke Island on July 11. Since it is to run all summer, CBS might let us hear more of this early Colonial musical expression.

The aforesaid mentioned Mr. Barlow offered an early American, comparatively speaking, opus when he played Converse's Mystic Trumpeter, based on the Walt Whitman poem.

### Multum in Parvo

Although he has played contemporary native scores, Milton Katims, violist, selected a Turina number for his appearance with Alfred Wallenstein's Orchestra over MBS on July 15.

Jean Tennyson, soprano, was one of the guest soloists on July 16 on the Radio City Music Hall of the Air with Maurice Baron again conducting. This was her second appearance on this program within three weeks. She sang the Thais Meditation with exquisite artistry.

Genia Robinor, heard usually on the Curtis Institute broadcasts now on summer vacation, was featured in a list of Italian, French and Spanish items over WQXR which also had Anne Roselle as guest of Leon Rothier.

**VIRGIL FOX AT THE CONSOLE**

of the great organ in the Wanamaker store at Philadelphia, Pa. Mr. Fox, on June 21 was heard by an audience of 6,000 attending the final concert of the first biennial of the American Guild of Organists there. Mr. Fox recently returned from an extended tour of Europe.

Photo by Hood

## Ethel Glenn Hier Pupils Presented in Recitals

ROSELLE, N. J.—A program of quartets, trios, two-piano numbers and solos, ranging from Bach to the moderns was presented on June 19 in her studios here by pupils of Ethel Glenn Hier. Participating were Caroline Storms, Marian Menshon, Susan Horine and Eleanor Geehr.

On June 21 the program was given by Alex and Teddy Prochazka, John Ward, Betty Lou and Bobby Kent, Catherine Bain, Lynn De Cesare, Barbara Moore and Constance Sailors. Original stories of the masters with short illustrations of each featured the program which also included demonstrations of scale-building, transposing and harmonization of folk-tunes.

On June 20 an evening of music for piano ensemble was presented under the direction of Miss Hier in Altenburg Auditorium, Elizabeth, N. J. Participating in the program which included works of Bach-Grainger, Haydn, Schubert, Strauss-Gest, Mozart, Beethoven, Wagner, Rimsky-Korsakoff and others were Mrs. E. S. Waller, Mrs. A. L. Griesemer, Mrs. H. E. Goodenough, Mrs. Frank Ward, Mrs. W. R. Philbrook, Mrs. W. L. Sampson, Mrs. J. B. Zimmerman, Mrs. C. A. Ransom, Mrs. Ralph Manuel, Louise Unglaub, Grace Wells, Mrs. W. H. Fearn, Mrs. Walter McDowell, Mrs. C. L. Storms, Mrs. E. D. Merrill, Mrs. D. M. Taylor, Mrs. E. U. Goodman and Mrs. C. F. Leonard.

## Busch-Serkin Series Planned for New York

Adolf Busch and Rudolf Serkin for the third consecutive season will present a series of Town Hall, New York, recitals. In addition to sonatas, the violinist and pianist will play scores written for their individual instruments. The dates are December 16, January 3 and February 4. Reger, Schumann, Beethoven, Mozart, Bach, Schubert and Brahms are the composers listed.

# *Indianapolis Arranges Three Concert Series*

## Symphony Orchestra, Martens and Matinee Musical Events to Bring Notable Performers

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra has announced the following soloists for the Friday-Saturday concerts next season: Jascha Heifetz, Walter Gieseking, Maria Koussevitzky, Bomar Cramer, Richard Crooks, and Emanuel Feuermann.

The Martens Concerts, which have presented outstanding attractions here for several seasons, will bring Bidu Sayao, Vronsky and Babin, Fritz Kreisler, Jooss Ballet, Vladimir Horowitz, Rose Bampton, and Nino Martini next winter.

Josephine Antoine, Richard Bonelli, and the Taliesin String Quartet will appear as soloists before members of the Indiana Matinee Musical Club next season.

Catherine Bell appeared in a piano recital at the World War auditorium, revealing distinctive talent and sincere performance in a program with especial attention to works by Rachmaninoff and Chopin.

Nina Hayes Dutton was recently presented in a piano recital. Compositions by Brahms, Albeniz and Handel displayed technical prowess, which resulted in warm applause.

Harold Triggs and his pupil Dorothy Munger appeared on the same evening in a two-piano recital at the Odeon. The Mother Goose Suite of Ravel, and Brahms' Variations on a Theme by Haydn scored strongly, the artists showing a well developed and reliable technique.

Concerts of an all-state high school band and a festival chorus of vocal students from all parts of Indiana were recently held in this city. The outdoor event attracted more than 1,000 persons. The concerts closed a week's program of study and concerts at the third all-state band clinic. H. C. G.

## Cleveland Institute of Music Has Record Summer Enrollment

CLEVELAND, O.—A record enrollment of 313 is reported at the summer session of the Cleveland Institute of Music by Beryl Rubinstein, director and head of the piano department.

Students are again hearing programs by members of the faculty including Director Rubinstein, Marie Simmelink Kraft, mezzo-soprano; Walberg Brown, violinist; and Nevada Van der Veer, contralto. Among recent graduates honored are Betty Meyne, who won a piano scholarship for study with Ernest Hutcheson and Austin Conradi at the institute at Chautauqua, N. Y.

Entrance examinations for the fall term opening on September 18 will be held on September 14, 15 and 16.

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## Midsummer Fantasy

Rumors which are wholly unconfirmed reach us that some of the conductors of American symphony orchestras, now vacationing in their homelands, have determined to learn a few words of English for the new musical season.

We are certain that their doting sponsors in our American cities will be speechless with delight as they hear their charges lisp in broken English: "Thank you for my new contract," "You Americans are so naïve!" "I am bringing back more scores from my own country," "Gimme a raise!"

—o—

## The Metropolitan Goes to the People

Although opera will continue to go on as planned in 1939-40, impending changes of great moment are indicated for the Metropolitan Opera a season or two hence. A "critical situation" now looms for the organization, according to Robert S. Brewster, president of the Metropolitan Opera and Real Estate Company, as revealed in communications between Mr. Brewster and Cornelius S. Bliss, chairman of the board of directors of the Metropolitan Opera Association, the operating organization which leases the building from the former stockholders' organization.

In short, there has been a "revolt" among some of the fifteen holders each of 300 shares of stock and other obligations in the building, which automatically includes ownership of an opera box. They object to paying the annual assessment required of them for maintenance expenses. Moreover, more than half of the stock is held by estates of former boxholders, who, to quote the solicitous New York Times, "cannot permit esthetic and sentimental considerations to outweigh material ones."

This is a nice way of putting it, but the plain fact seems to be that many of the younger generation in families of great wealth find opera of the ancient and even more lurid early nineteenth century variety too tame in an era of night clubs and outworn sensations. (Shades of Mary Garden and Gerry Farrar!) Their elders have their financial worries, which do not seem to be soothed—as were their grandparents'—by a cavatina from La Sonnambula. Mr. Brewster rather understates, when he says—again as quoted by the Times—that "there doesn't seem to be any market for sales of shares in opera house property."

This is a deplorable situation, for the public at large has shown an increasingly avid interest in opera and has loyally supported it at the box-office, in many instances at a greater sacrifice for the purchase of a two dollar ticket than would be involved by the stockholders' stinting on a yacht or motor car and paying their assessments.

The situation, however, has to be faced. The property has heavy taxes and these are not covered by rents received from the few studios and offices on its upper floors. In short, a campaign is in order, and the financiers have generously turned again to that loyal body, the general public, with the tactful suggestion that they save the Metropolitan Opera from "extinction."

There are said to be two possibilities of rescue.

The Metropolitan Opera Association will either purchase its present Broadway building from the Metropolitan Opera and Real Estate Company at the expiration of the lease on the property, May 31, 1940, or else buy another site farther uptown. Purchase of a new site, although it would involve expenditure of millions, is said not to be wholly outside the realm of possibilities. Creation of a "music center," with the enlisting of various "civic groups" to exercise the privileges—and penalties—of opera-giving has been discussed in some quarters.

A reorganization of the financial setup would take the control of the building out of the hands of the small group of boxholders who own shares in the building and are assessed a maximum of $15 yearly on each share for maintenance, and place it on a wider civic basis of support.

Purchase of the opera house building by the company from the stockholders' corporation would involve, it is said, a down payment of $500,000 cash, taking over of a first mortgage of $470,000, and floating of a twenty-five year four per cent bond issue of $1,000,000. The opera board has asked for a year's option after the expiration of the lease next year in which to arrange a possible refinancing of this sort.

Such a change would probably require an appeal for funds on a much larger scale than those made by the Metropolitan a few seasons ago. It might transfer control of the opera's policies to the general public and mark the end of the system of administration by a small social group, which has been in force since the organization of the company more than fifty years ago.

In a certain sense, its casts and bills have seen a degree of "popularization" in recent seasons. That this tendency and others equally significant might produce, in the end, a new type of opera keyed to the tastes and reflecting the daily life of Americans of all strata is not the least interesting possibility of the approaching New Deal in New York's lyric institution.

—o—

## The WPA Muddle

As predicted in these columns, the adoption by Congress of a measure hampering the arts projects, has not been greeted with unmixed satisfaction by the people at large. Protests in active form have occurred in various parts of the country.

The Congressional ukase on the art projects—the first example of federal sponsorship of such matters in our history and still regarded as an "emergency expedient"—came after the Music Project, in particular, had demonstrated great enterprise. In the first three and a half years of its existence, according to its own statistics, it had given no less than 192,904 programs to audiences totalling over 128,000,000. Though many of these were pupils' recitals and the like, some 16,000 concerts were by Federal Orchestras, playing to some 12,244,000 listeners, and over 11,000 events were by choral groups.

The passing of the theatre project and the prospective emasculation of some of the allied ones, came suddenly. It left great numbers of those who had, in many cases, been doing good work in music and allied fields shocked and wholly bewildered.

**THE CAMP CIRCLE,**
with seats hewn from the mammoth trees, where members gather nightly around a huge bonfire in the Bohemian Grove. (See story in Variations by Leonard Liebling on opposite page.)

The status of the music and other arts projects remains somewhat less clear than that of the theatre. Mayor LaGuardia, in statements to the newspapers, lamented the fact that the City of New York is not in a position to assume the compulsory private sponsorship of twenty-five per cent of the costs of these projects, which the new measure provides.

But the 1,179 members of the New York City Music Project at last reports were carrying on, with no orders for reduction of personnel yet received from Washington. They expected to do so at least until January 1, when the clause concerning a one-fourth local sponsorship was due to become effective. Meanwhile it will be necessary to clarify just what is meant by "local sponsorship," whether it may be secured from individual music patrons or must come from the municipalities or states. It was said that funds secured by charging admission fees to concerts, operas and the like, would not count toward these quotas.

At the same time, the new measure specifies that all members of the projects who have served for eighteen months before September 1 will be required to take a month's layoff. They will probably be transferred to relief rolls and others put in their places. This was expected to create some difficulty with the schedule of symphony orchestras, bands, choruses and other groups and individuals.

It is well to emphasize that these emergency jobs which musical workers are filling do not, basically, conflict with the work of professional musicians and other artists. At least, it was not the purpose of the creators of the WPA that this should be so, and only in a few cases has this incidentally happened. As these artists perform at minimum fees (sometimes free) to those who cannot afford to buy regular admissions, and in the case of the teachers instruct those who cannot pay the usual prices, their efforts should not actually depress the music market; quite the contrary. Nevertheless accusations of this sort have been voiced from time to time by a few embattled members of the profession.

This distinction is important, as it seems probable that the theatre project might have been saved, and the others have remained unrestricted, if powerful voices had been raised in sufficient numbers both among the legislators and the professions to which these artists belong.

But the question has now been raised whether indeed the lawmakers of the country have a proper respect and regard for the arts. It almost seems—if one is to judge from some of the arguments heard among Congressmen for the destruction of the art projects—that many of these gentlemen do not value any sort of art highly.

# VARIATIONS

## By Leonard Liebling

San Francisco, Calif.
July 13, 1939

After a long lapse of years, again in California. Miraculous 39½-hour trip from Chicago to San Francisco on the Streamliner, contrasting with the 60 hours of my previous journey over the same stretch. This time in touch with the East all the way, via the radio and its news reports and best programs. On a leisurely vacation, I find no time to pen my usual masterpieces for Variations. Therefore, only hurried scratch-pad notes, with jangled tenses, mixed metaphors, and other literary luxuries:

In Chicago a visit with our René Devries, alert, energetic and optimistic as ever, predicting big uplift in musical business there next season. Saw no instrumentalists on Michigan Boulevard, but a singer, Mary McCormic. Pop-call on Devries Sr., and Madame, both busy at their Congress Hotel studios. A quick motor drive taking in the newest extensions along the world-wonder Lake front. Then the Streamliner.

◆ ◆ ◆

Night, and sleeping through the bleak, flat lands until morning brought the foothills of the great mountains to come. Crossing the sheer endless cut-off at Salt Lake (Ogden) and noting as much Lake as ever; presumably there's as much salt too. The rodeo and cattle centers; Cheyenne, Laramie. Towering heights flanking desert valleys thick with hundreds of miles of dusty sage-brush (too bad it can't be used for salad). Nevada sunset of purplish-golden splendor. The indescribable, incredible Rockies. (Important suggestion to the Government: Eastern Americans who never travel the lengths of the West, should be saddled with a stiff stay-at-home tax.)

"Reno Laundry," the first sign visible on entering the divorce capital. (Marital creases ironed out?) The musical subject follows everywhere. The steward in the diner, C. W. Lewis, Jr., tells me that his father is a Chicago maker of reeds for wind instruments and ex-bandman with Sousa. Lewis, Jr., talks bands at every meal, and I almost jumped off at the highest point of the Continental Divide. Advised him to read The Metronome, office-sharer of the Musical Courier.

◆ ◆ ◆

Arrive at Oakland and ferry under the prodigious new Bay Bridge, with marine view of the World's Fair on Treasure Island. Grim Alcatraz nearby. The American Devil's Island, with our country's most desperate criminals. Capone! A returning San Franciscan informs us tourists that the prisoners complain of their harsh treatment, and "something should be done about it." No single tear of pity visible among the listeners. Sign on the ferry refreshment bar: "Coffee and Snails, 20 cents." (Didn't feel like trying them at 8 A.M., but learned later that "Snails" are a sort of coiled cake known as "Schnecken" to German-speaking New Yorkers.)

San Francisco just ahead! The ferry-house tower looms, whence news of the notorious earthquake (still called The Fire here) first was flashed to the world. Disembarkment. The city's hills as fabulously steep as ever. (Necessary to be a goat or Alpine guide to climb some of the streets. Automobiles ascending the slopes resemble clinging beetles.)

I forgot to record the incident at Ogden. Bought the Salt Lake City Telegram there. Read about a three-day festival at Provo, Utah, devoted to ancient music (middle 13th century to early 18th) for the recorder, viola d'amore, lute and other instruments of the period. Festival under the sponsorship of the American Society of Recorder Players, a Provo group of researchers in that field, and possessing one of the largest single collections of recorders in the U. S. (Wild and woolly West, eh?)

◆ ◆ ◆

Lunched at Bohemian Club with old friend and fellow-student Edward F. Schneider (San Francisco composer-pianist and teacher). The club housed in a million-dollar palace, rivalled in New York only by the Harvard. Met John Charles Thomas in the library—rare place to see singers. Also Uda Waldrop, San Francisco organist and composer. Music pursues even at luncheon, with menu listing "Creamed Chicken, Galli-Curci." Bohemian Club has its own theater seating 800. (The Bohemians of New York never achieved a clubhouse of their own. The Lambs in that city proudly shows visitors its huge theater, of 300 capacity!) Schneider has a symphony and several symphonic poems to his credit, chamber-music, and many fine songs. His scores have been played eighteen times by the major orchestras in the U. S. The Eagle is a better song-setting than Sinding's of the same poem. Ed. also wrote the music for three of the famous Grove Plays done at the annual two-week Encampment of the Bohemian Club in the Redwood Forest of huge old trees, 80 miles from San Francisco, along the Russian River. Your reporter is to be a guest there for the fortnight.

**OUTDOOR THEATRE,**
set in a grove of giant redwood trees at the Bohemian Club Encampment.

Had interesting talks with Alfred Frankenstein, music and art reviewer of the San Francisco Chronicle, and local correspondent of the Musical Courier. Learned much about tonal conditions and doings in this city. Everybody looking forward to the coming season of opera in the magnificent lyric edifice erected by the municipality and citizenry. The city treasury contributes also to the guarantee fund of the symphony orchestra, whose Monteux remains a warm favorite. Mrs. Frankenstein is Sylvia Lent, gifted American violinist, who resumed her concert career last Winter with a concerto appearance under Monteux.

◆ ◆ ◆

Coming into the cocktail lounge atop the Mark Hopkins Hotel, Nathan Firestone, of whom my host said, "The best viola player in the West; sits at the solo desk in the San Francisco Orchestra." A glimpse of Dr. and Mrs. Vincent Hilles Ober (president of the N.F.M.C.) but not in the cocktail lounge. She had just come from Los Angeles, after making plans there for the 1941 Biennial Convention in that city. Gutzon Borglum, the sculptor, comments on the New York World's Fair: "The American buildings are chicken-coop and shoe-box architecture. A World's Fair should be a dream, a fantasy, the last word in art and architecture. Fairs are degenerating." Looking toward the Bay from Treasure Island, a grand sight of our Pacific Coast fleet, more than fifty vessels, half-masting their flags in tribute to Secretary of the Navy Swanson, just deceased. (One feels a sense of security as the gaze wanders out to the Golden Gate and the Pacific toward Japan.) Chinatown, now mostly rigged for tourists, and not 100 per cent authentic as I saw it years ago, except for the excellent food. (Ever try roast duck, Canton style?) Two telephone attempts to reach Alfred Hertz, the conductor, brought "They don't answer." Wish there was time to visit Albert Elkus, the composer, at the University in Berkeley. However, went out to San Jose, Schneider's home, and heard his best piano pupil, Earl Brashear, play some Ravel and Debussy. Good job, too. Called on Pearce Davies, managing editor of the San Jose Mercury Herald. Harangued him on the way American newspapers build up pugilists, football heroes and movie personages, but neglect our native composers. When I had finished, Davies remarked quietly; "I know all about that. I did music for twelve years for the Associated Press." Then he shamed me by publishing the interview next morning.

◆ ◆ ◆

Frankenstein, away at the Bach Festival in Carmel, Cal., reports to the Chronicle that the seven programs were of outstanding effect, with Alice Ehlers, the harpsichordist, winning the chief solo honors. The Festival ended with the B minor Mass at Carmel Mission.

Am leaving in a few hours for the Bohemian Club Encampment, and look forward to meeting Earle Lewis, John Charles Thomas, Mario Chamlee, Heifetz, Hageman and other musical members and guests. My next report from the Redwood Grove and its High and Low Jinks.

◆ ◆ ◆

Cannot resist re-opening this envelope to insert the story told last evening. Easterners have often heard about the pride of Pacific Coast residents in their weather. Three of them discuss it, A. from Los Angeles, B. from San Francisco, C. from Portland:

B. to A.—"You fellows have awfully hot weather down there in Los Angeles."

A.—"Yeah, we have, but it means sunshine and health. At that, one gets used to it. And besides, the heat isn't like that in the East, with humidity and all that. Anyway, Los Angeles' is heat you don't mind—it's a kind of dry heat."

B.—"Well, we have no complaint about heat in San Francisco."

A.—"I'll say you don't, with those freezing winds from the Pacific."

B.—"It does blow a bit, sure enough, but the wind is bracing, and fills one with pep. And furthermore, the cold isn't penetrating, like in the East. Ours is a sort of dry cold."

C.—"I've been listening to you fellows, and all I can say is that our Portland climate spells perfection. Never too hot or too cold."

B.—"Is that so? That's fine. But how about those long spells of rain up there?"

C.—"Rain? Of course we have rain, but we like it. It helps the crops and keeps the air pure. Besides, our rain is not like rain in the East. Ours is a sort of dry rain."

## *Pendell Hill Festival Presents New Scores*

### Two Series Are Offered Under Frank's Baton—Pianists Heard

WHITNEY POINT, N. Y.—Ethel Newcomb, pianist, will be soloist with the Central New York Symphony Orchestra at the first concert on August 20 in the second series of the Pendell Hill Symphony Festival. Miss Newcomb will be heard in Beethoven's G major concerto.

The orchestra, under the direction of Francis Frank, will be heard in the Cesar Franck symphony and Respighi's Pines of Rome. At the final concert on September 3, with Stuart Gracey, baritone, as soloist, the orchestra will give the world premiere of Mr. Frank's second symphony. Mr. Gracey will sing arias from Herodiade and The Barber of Seville.

The first series was opened on July 16 when Ralph Lawton, pianist, formerly of the Mozarteum at Salzburg, was heard in Tschaikowsky's B flat minor concerto. Mr. Frank gave the first performance of an overture by himself. Myron Leve, concertmaster of the orchestra, was soloist at the second concert on July 30 in the Mendelssohn concerto. Mr. Leve is concertmaster also of the Syracuse Symphony.

On August 6 a chamber music program will be given with Mr. Frank at the piano in his new piano quintette. Mr. Leve will head the string group.

At the local high school graduation Sarah Mason-Curnalia conducted an orchestra of forty and a chorus of fifty in works of Gluck, Rossini, Beethoven, Mendelssohn and others. Cash prizes, instituted a score of years ago by F. W. Riesberg, native of Norwich, and his cousin, Dr. Leo Weiler went to Mary Romeyn, piano; June Carpenter and Robert Lewis, voice.

Pupils of Esther Lewis, organist of the Episcopal Church and of Sadie Quinn, organist of St. Paul's R. C. Church, Norwich, were heard in recitals.

On July 16, Dorothy De Boer, soprano, wife of the pastor of the Congregational Church, sang the offertory solo. Mrs. Floyd Miner was accompanist. Mrs. Loren Brooks is choir director.

F. W. R.

## Avril Coleridge-Taylor Plans American College Tour

Avril Coleridge-Taylor, daughter of Samuel Coleridge-Taylor, late British composer whose Hiawatha cycle has been sung throughout the world, arrives in the United States in October to make a tour of universities and colleges under the management of the Musical Artists Bureau.

A resident of London, Miss Coleridge-Taylor received her musical education at Trinity College of Music where she won a scholarship in piano and composition at the age of twelve. In addition to her work as composer and pianist, she conducts municipal orchestras and choral societies throughout England.

Prior to her American tour, she conducts the Budapest Concert Orchestra in a program featuring her piano concerto. Her work for wordless chorus and orchestra was recently given in this country. Many of her songs and orchestral scores have been broadcast both in the United States and Europe. Her song, Sleeping and Waking, is shortly to be published by the Galaxy Music Corporation.

## Juilliard Summer Recitals Conclude This Month

Muriel Kerr this afternoon, August 1, continues the series of piano recitals at the Juilliard Summer School. Next Tuesday Frances Hall and Rudolph Gruen in a two-piano program will conclude this series. Alton Jones was heard on July 18; Arthur Newstead on July 21, and Frank Sheridan on July 25.

The final program in the miscellaneous series will be given on August 4 by Bernard Taylor, baritone. Louis Persinger, violinist, gave a program on July 20; Fraser Gange, baritone, was heard on July 27, and Hugh Porter, the following afternoon, presented an organ list. A program of chamber music will be given on August 3 by Coenraad V. Bos, Samuel Gardner and Charles Krane.

## Oscar Wagner Is Soloist With Chautauqua Orchestra

CHAUTAUQUA, N. Y.—Oscar Wagner, pianist, dean of the Juilliard Graduate School, was soloist with the Chautauqua Symphony Orchestra on July 22 under the baton of Albert Stoessel, in the C minor concerto of Beethoven. Due to his administrative duties, Mr. Wagner has made few solo appearances in recent years, his last being in 1936 when he was heard with the Juilliard Orchestra.

## Vera Bull Hull Concerts

Early New York recitals announced for Town Hall by Concert Management Vera Bull Hull include Joanne De Nault, contralto, October 24; Paulina Ruvinska, pianist, November 5; Vance Campbell, baritone, December 2; and Arthur Loesser, pianist, December 15.

THE PRIMA DONNA CONDUCTOR HAILS A TAXICAB.

Cartoon by Edgar Allen, Jr.

## CALENDAR OF APPROACHING EVENTS

April 30-October 31—New York World's Fair, New York
June 14-August 16: Stadium Concerts by Philharmonic Orchestra, New York City.
August1-4: Music Trades Convention, Hotel New Yorker, New York City.
August 3-13: Berkshire Symphony Festival, Stockbridge, Mass.

## MUSIC FESTIVALS IN EUROPE

Bayreuth: Wagnerian Festival, July 25 to August 24
Salzburg: Music Festival, July 30 to September 6
Munich: Opera Festival, July 29 to September 10
Dresden: Opera, Symphony Festival, May 27-September 2
Berne: Mystery Plays Festival, July 8-August 20
Heidelberg: Festival Plays, July 12-August 20
Interlaken: Open-air performances of drama William Tell, July 30-September 19
Zoppot Wagner Festival, July 20-August 8
Lucerne: International Music Weeks, August 3-29
Venice: Seventh International Contemporary Music Festival, September 5-13

## *Portland Inaugurates Summer Stadium Series*

### Lemay Will Conduct Cycle of Six Al Fresco Programs

PORTLAND, ORE.—The fourth season of open-air symphony concerts was inaugurated in the Multnomah Civic Stadium on July 17 by the Stadium Philharmonic Orchestra under Paul Lemay, regular conductor of the Duluth Symphony.

Doubtful of the results obtained in previous seasons by engaging different conductors for each concert, the Stadium Philharmonic Association this year entrusted the entire cycle of six concerts to Mr. Lemay. The augmented orchestra of eighty players is made up largely of players from the now inactive Portland Symphony Orchestra, together with members of the local WPA Orchestra.

The success of the opening program apparently has borne out the wisdom of engaging one conductor. The first-night audience took an instant liking to Mr. Lemay. The orchestra, which had been rehearsing under him for several weeks, performed brilliantly. The soloist was Donald Novis, California tenor.

Additional concerts will be given each Monday night for the balance of the summer.

Another recent performance of moment was the recital at the Ellison-White Conservatory on July 10 of Alexander Kelberine, young Russian-American pianist, who is spending the summer in Portland conducting a master class.

D. L. P.

## Mana-Zucca Hears Her Songs By American Operatic Group

A program of Mana-Zucca songs was given at the composer's home on July 17 by the American Operatic Group comprising Frances Sebel, soprano; Sheila Roberts, contralto; Brooks Dunbar, tenor and Henry Baird, baritone with Lorine Chamberlin at the piano. The group sang the Ode to Music, I Love Life and Two Little Shoes. Miss Sebel contributed Morgen, Abend and Your Quest; Miss Roberts was heard in Mirror of My Soul and Roaming Gypsy; Mr. Baird sang Grow Old Along with Me and Gainsborough's Blue Boy and Mr. Dunbar offered I Shall Know and Rachem. Miss Sebel's second group included Je voudrais oublier, Sprich zu Mir and Priere d'Amour.

The same program was also given at the New York home of Mr. and Mrs. I. Gotlieb on June 29.

## Hans Heniot Conducts Orchestra in Brooklyn

Hans Heniot, of Chicago, was guest conductor of the Federal Civic Orchestra on July 16 in the Brooklyn, N. Y., Museum. Mr. Heniot was a winner of the Paderewski Prize, offered jointly by the Boston Symphony Orchestra. His Brooklyn program, which was broadcast by Station WNYC, included the overture to Wolf-Ferrari's Secret of Suzanne, the D major symphony (K. 385) of Mozart, Wagner's Siegfried Idyll, Smetana's Moldau, Debussy's Clouds and items of Mendelssohn, Sowerby and Johann Strauss.

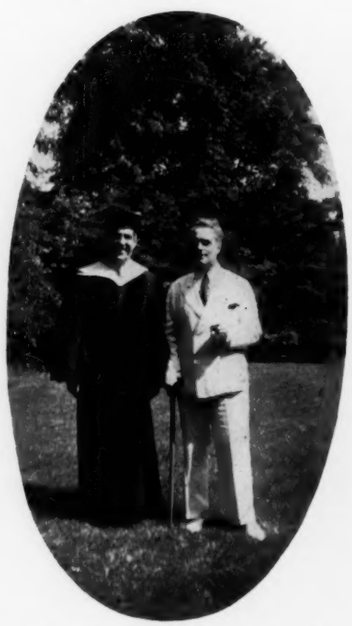
## 96 Receive Music Degrees at Michigan University

ANN ARBOR, MICH.—Of the 2,160 degrees conferred at the ninety-fifth annual commencement of the University of Michigan ninety-six were awarded graduates in music. The bachelor of music was conferred on forty-three while fifty-three received the master of music.

Dr. Edward Johnson, general manager of the Metropolitan Opera Association, received the honorary degree of Mus.D. The exercises were held in the open at Ferry Field stadium.

## Dickson Will Tour

Donald Dickson, baritone of the Metropolitan Opera, makes his first tour next season. He has limited it to fifty recitals according to his managers, the NBC Artists Service.



**DR. FRANK LA FORGE**, left, and **DEAN EARL MORSE** of the Detroit Foundation School which awarded the American composer-pianist and vocal teacher the Mus. D. degree at its commencement.

# Los Angeles Reports Plethora of Summer Musical Events

(Continued from page 4)

Compositions by Albert Hay Malotte were presented recently in an entire program in the Glendale Presbyterian Church. . . . Raffaele Mirto Grimaldi is in Hollywood to devote the summer to composition. . . . Thaddeus Wronski is giving a series of lectures demonstrating his new method of self vocal instruction.

* * *

Summer concerts in the Redlands Bowl are given on Tuesday and Friday nights. Among the artists appearing during July were Elinor Remick Warren, composer-pianist; Nadine Connor, Mrs. Malcolm Smith and Genevieve Wiley, sopranos; Eula Beal and Ruth DeVore, contraltos; Ary van Leeuwen, flutist; Paul A. Pisk, Alta Guthrie, Elma Marvin, Margery Nethery and Mary Elizabeth Paine, pianists.

* * *

Homer Simmons is presenting six talks on phases of interpretation and appreciation in the Bertha Vaughn studio on Monday evenings. The discussions are termed "adventures" in speed, tone, rhythm, musical pictures, Chopin and composition. . . . Inez Wood Collard, Texas organist, is giving a number of interesting recital programs in Southern California, from Hollywood to San Diego. . . . The Federal Music Project production of Gilbert and Sullivan's H. M. S. Pinafore is having an extended run in the open-air Greek Theatre in Griffith Park.

* * *

Norma Gould is holding summer dance classes at Idyllwild and Lazar Samoiloff is dividing his weeks between his beach home at Corona del Mar and his Los Angeles studio. . . . Fabien Sevitzky, conductor of the Indianapolis Symphony, spent a week in Hollywood and then took a summer cottage at La Jolla. . . . Albert Coates expects to remain in the vicinity after his Hollywood Bowl engagements and complete the orchestrations of his opera, Gainsborough.

## NBC Operatic Artists with Many Companies

Nineteen of its vocalists, including fourteen Metropolitan Opera artists, have been engaged to make ninety-five appearances with companies outside of New York, the NBC Artists Service reports. Kirsten Flagstad, Marjorie Lawrence, Maria Caniglia, Giovanni Martinelli, Lauritz Melchior, Hertha Glatz, Dezso Ernster and Fred Destal will appear with the San Francisco Opera.

In Chicago during the fall opera season John Charles Thomas, Gladys Swarthout, Dusolina Giannini, Mme. Flagstad, Mme. Caniglia, Eleanor La Mance, Ezio Pinza, Jan Kiepura, Douglas Beattie, John Gurney and Mr. Martinelli will be heard.

The St. Louis Opera has engaged Mme. Caniglia and Miss Lawrence and Messrs. Thomas, Destal, Melchior and Gurney. At Ravinia Park this summer the personnel includes Susanne Fisher; at the Cincinnati Zoo, Miss Swarthout and Frank Chapman are being heard; and at the Rochester Civic Opera, Miss Giannini. Dorothee Manski, Miss Giannini and Mr. Beattie are appearing at the Hollywood Bowl.

## Balogh, Back from Tour, Gives Columbia Concert

Erno Balogh and Olga Barbini were heard in a two-piano program on July 21 at Columbia University. Mr. Balogh recently returned from a transcontinental tour of forty-five concerts including an appearance at the White House. He also conducted master classes at Wooster, O. Mr. Balogh gives a Town Hall, New York, recital on October 9.

## Miquelle Teaching and Soloist At Chautauqua Festival

DETROIT. — Georges Miquelle, cellist, has resumed his teaching activities at Chautauqua, N. Y., where he is solo cellist with the Chautauqua Symphony Orchestra, Albert Stoessel conductor. On August 4 Mr. Miquelle will be joint soloist with Mischa Mischakoff in the Brahms concerto for violin and cello. On August 13 Mr. Miquelle will be heard in the Dvorak cello concerto with the orchestra. This program will be broadcast by NBC.

ANTONIO BROSA, violinist (right), discussing points in Ravel's Tzigane, with Dr. Malcolm Sargent at the Westmorland Music Festival, where he played under Dr. Sargent's direction.

Photo © by The Yorkshire Post

## Flagstad Plans 3 New York Concerts

Kirsten Flagstad, Metropolitan Opera soprano, will make three concert appearances in the forthcoming season in New York. On December 5 Mme. Flagstad sings in Carnegie Hall in the S. Hurok Series. On March 5 she appears there as soloist with the Philadelphia Orchestra and on March 13 will be heard in the Town Hall Endowment Series.

## Gustavo Carrasco in Europe

Gustavo Carrasco, tenor, who spent some time in study in Italy, subsequently giving recitals there, in Hungary and in Belgium, is now located in Milan. Among his engagements are concerts in Rome, Milan and Torino, with a Paris appearance later. In Milan he will be heard in the first performance of Paul and Virginia, a symphonic poem for tenor and orchestra by Guilio Farsora.

## Russ Gives Second Program at Gerster-Gardini Studio

Elmo Russ, composer, presented another program of his works, settings of poems by contemporary American writers, in the Berta Gerster-Gardini studios on July 26. Songs most frequently requested of the composer on tour and in New York, including Spanish Johnny, Night, A Lady Comes to an Inn, Dream House, Listen, the Wind, Road to Avrille and Cross were presented. Assisting the composer were Patricia Neway, dramatic soprano, Sara Lee, contralto, and Gloria Russ, soprano. Among the guests were Countess La Barre, Major Drumm, conductor of the U. S. Navy Band and composer, Etta Josephean Murfey, editor, of Lakeland, Fla., Minna Hall Carruthers, president of the Women's Press Club of New York.

## Laderoute to Be Soloist with Two Orchestras

Joseph Victor Laderoute, Canadian tenor, soloist this summer at Chateau Lake Louise and with the Toronto Trio at the Banff Springs Hotel, has been engaged by Dr. Frederick Stock, conductor, as a member of the solo quartet in Beethoven's Ninth to be given by the Chicago Symphony Orchestra on December 7 and 8. He will also sing a group of solos.

Victor Kolar has engaged him for the Detroit Symphony Orchestra's presentation on December 23 of Handel's Messiah.

## Eugene Conley Being Heard on Five Radio Programs

Eugene Conley, tenor and artist-pupil of Harriet Eudora Barrows, appears on five programs weekly over NBC networks. During the past season he was heard on many programs with the NBC Concert Orchestra and also sang on the Magic Key broadcast. Mr. Conley gives a recital program on Tuesday evenings; is featured with the Continental Varieties every Sunday afternoon, and three mornings weekly appears with Allan Prescott. Next season Mr. Conley will sing at several Eastern colleges.

# Stadium Concerts Introduce Novelties

(Continued from page 9)

Dr. Weissmann continued to augment his lists with novelties when he returned on July 18, following the Lily Pons evening, and gave the first hearing in this country of two dances, La Huella and El Gato, by the Argentinian Aguirre. Concerned with folk-music, the dances are innocuously charming but little else although a choreographic interpretation might add to their interest. The dance idea was also followed by the waltzes from Rosenkavalier. The vorspiel to Die Meistersinger, Beethoven's No. 5 and Mozart's Serenade showed the conductor giving somewhat personal rather than orthodox readings.

On July 19, Dr. Weissmann gave the first Stadium offering of Horace Johnson's Imagery suite. The recently appointed New York City director of the Federal Music Project was present to acknowledge the applause accorded his atmospheric work which Dr. Weissmann gave sincere attention. The third Leonore overture of Beethoven, the first Brahms symphony, Strauss' Till Eulenspiegel and Mossoloff's cacaphonic Steel Foundry were the other items.

### Zimbalist in Sibelius Score

The all-Sibelius program on July 20 featured Efrem Zimbalist in the Finnish composer's violin concerto. Alexander Smallens conducted and both orchestra and soloist were acclaimed by an audience estimated at 11,000. Zimbalist was among the first violinists to find a place for this concerto in his repertoire. With wonted technical mastery, taste and ingratiating tone, Zimbalist gave a sensitive and understanding delineation. The orchestra and Mr. Smallens proved admirable in support. Insistent applause necessitated his adding several movements from two unaccompanied sonatas of Ysaye.

The Valse Triste, the Romance in C for strings, an Alla Marcia from the Karelia Suite and, of course, Finlandia made up the remainder of this tribute program.

SYLVIA BREMA sang Micaela in Carmen with the New York Philharmonic at the Lewisohn Stadium on July 13 and 14 and at Robin Hood Dell, Philadelphia, on July 24 and 25, under the direction of Alexander Smallens. October 21 she will be heard in La Boheme with the St. Louis Opera Association, Laszlo Halash conducting. Miss Brema is an artist-pupil of Giovanni Zenatello and Maria Gay.

Photo by James Abresch

## *Szell Re-engaged by Scottish Orchestra*

### Rachmaninoff, Gigli, Szigeti and Petri in Edinburgh

EDINBURGH.—It has been definitely announced that Georg Szell has been engaged to conduct the Scottish Orchestra for the season 1939-1940.

The final Reid Orchestral Concert of the season was distinguished chiefly for exquisite performances of Dvorak's symphony (No. 1) in D, and Sibelius' curious fantasy, Pohjola's Daughter. Professor Tovey, who conducted, was in his usual splendid form.

The principal recent musical events were recitals of Rachmaninoff and Gigli. The former gave wonderful performances of Beethoven, Chopin and Liszt, while Gigli, at the top of his form, aroused wild enthusiasm for his delivery of numbers from Cilea's Arlesiana, Puccini's Bohême, and various folk songs. Ida Haendel, violinist, assisting artist, won praise for her playing of such works as La Fille aux Cheveux de Lin (Debussy) and Zigeunerweisen (Sarasate). Ivor Newton was the perfect accompanist.

#### Szigeti and Petri in Sonatas

A sonata recital by Szigeti and Egon Petri proved to be notable. Works read were those of Beethoven, Mozart, Bach and, with the assistance of Charles Gregory (horn), the delectable horn trio in E flat, by Brahms.

Another chamber concert of merit was that by the Budapest String Quartet, sponsored by the Edinburgh Music Club: list of Beethoven, Bartok and Brahms. The Round Table Singers gave an interesting concert under the auspices of the Nelson Hall Edinburgh Trust. Six groups of songs ranging from Tudor to modern were delightfully presented.

WILLIAM SAUNDERS

### Rubinstein in South Africa

CAPE TOWN, SOUTH AFRICA.—Artur Rubinstein's piano recital elicited welcome from a huge audience when the Polish pianist opened his tour at the Alhambra Theatre. Selecting a list of Bach, Schumann, Chopin, and Debussy, Rubinstein not only disclosed his own versatility, but paid a compliment to Cape Town's musical taste. In addition to the foregoing works, the pianist was obliged to add many encores, of which Liszt's Liebestraum and De Falla's Fire Dance were outstanding.

George Tobias, at the head of the Cape Town Studio Orchestra, presented Tschaikowsky's Pathétique Symphony in splendid style, this being the young conductor's second appearance here. The crowded audience welcomed him warmly.

REDER WEIL

### Vronsky and Babin Prepare for Fourth American Tour

Vitya Vronsky and Victor Babin, duo-pianists, who make their fourth American tour next season, are summering on a ranch near Santa Fe where Mr. Babin is working on new compositions.

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ROOMS AND SUITES BY THE DAY, WEEK AND MONTH

The new Buckingham Restaurant and Cocktail Lounge is open during luncheon, the cocktail hour, dinner and supper.


# I SEE THAT

Stephan Hero, violinist, was soloist on July 14 with the Cleveland Orchestra in Cleveland.

* * *

Charles Repper, Boston composer, recently presented a program of his own piano works, with informal comments, at Stonleigh-Prospect Hill School, Greenfield, Mass.

* * *

Joyce Bowers, contralto, pupil of Arthur Harold Land, baritone and voice teacher, has been appointed in charge of music at the Greene, N. Y., schools. John Forbes, another pupil, has won a Juilliard School scholarship.

* * *

Edith Nichols is conducting a summer class in voice at Harrison, Me., including Ruth Diehl, soprano, with John Ahlstrand and Milford Snell, accompanists. She will spend September in California. Miss Diehl recently won a National Music League award.

* * *

Beatrice MacCue, contralto, sang at a faculty musicale of Queens College at the home of Dr. and Mrs. Bender, Flushing, L. I., and at Veterans Hospital, Newington, Conn.

* * *

Manfred Malkin, pianist and teacher, is holding a summer course in New York. Cecil Carol is in charge of voice. A scholarship is to be awarded a meritorious pupil.

* * *

Henry Holden Huss' Waltz in A and excerpts from Ernest Carter's Blonde Donna were heard on the recent broadcast of American composers' works directed by Felice Haubiel over WNYC.

* * *

Pietro Yon, musical director at St. Patrick's Cathedral, New York, and honorary organist of the Vatican, sailed on the SS. Conte di Savoia to spend his vacation with his family at his summer home in the Alps. He will also do some composing and give a few recitals abroad. He returns about September 14.

Photo by Bruno of Hollywood, N. Y.

JOSEPH SCHUSTER,

solo cellist of the New York Philharmonic, is vacationing on Sherwood Island, near Westport, Conn. He is soloist on September 21 in the Boccherini concerto and Tschaikowsky's Rococo Variations with the Toronto Symphony. With his associates in the Philharmonic-Symphony Quartet, Mishel Piastro, Imre Pogany and Zoltan Kurthy, Mr. Schuster is planning next season's programs for this ensemble.

Marian J. Munson, organist of the East Williston, L. I., Community Church and a former student at the Juilliard School, was married on June 29 at Garden City, L. I., to Jean Pasquet, organist at the Baldwin, L. I., Methodist Church, a former member of the faculty at Busch Conservatory, Chicago and sub-dean of Long Island Chapter, American Guild of Organists.

* * *

Faubion Bowers gave two non technical lectures on Beethoven and Chopin works at the Bates Studio, New York.

* * *

Josephine Lambdin Kay's Lest We Forget and Somebody's Darling were featured by Princess Neioma, coloratura soprano, at the entertainment on July 26 for the benefit of the hospital at Saugerties, N. Y., given by the Women World War Veterans, Dorothy Frooks, national commander.

* * *

Albert Coates, English composer-conductor, arrived in New York on July 14 on the SS. Aquitania.

* * *

Pupils of Rose Raymond presented a piano program in Steinway Hall, New York. Joyce Barnes, Constance Marantz, Rita Pochapin, Joan Leff and Joan Sher, who won high ratings in the recent Piano Playing Tournament, and Rita Fabian and Eugene Febbe played solos with Joyce Barnes and Constance Marantz offering a duet.

* * *

Joyce Wasserman, violinist, appeared at the New York World's Fair on Ohio Day.

* * *

Marion Beardsley Albee, pianist, and Doris Hogerson, contralto, of Buffalo, gave a recital on July 16 at the Elbow Beach (Bermuda) Hotel.

* * *

Hazel Griggs, pianist, gave a recital at McMillin Theatre, Columbia University, performing works by Bach-Tausig, Haydn, Chopin and American composers, among whom was Mrs. H. H. A. Beach, represented by her Young Birches.

* * *

Enya Gonzalez, Eurasian soprano, was soloist at the Toronto Promenade with Dr. Hans Kindler conducting. Miss Gonzalez sang arias from Pagliacci and Barber of Seville.

* * *

Albert Spalding sailed for Hawaii after his appearance at the Hollywood Bowl on July 13.

### Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Atiyeh, Wadeeha
Bagger, Henriette
Beaume, Jeanne Roel
Beltz, Donald
Bobwin, Charles
Bolz, Oscar
Brewer, Ted
Brown, Thomas A.
Clover, Edythe May
Cherniavsky, Leo
Coen, Lina
Compton, George
Currie, Jean
Daniel, Buddy
De Zubeldia, Mme.
Desfosses, Beatrice
Di Napoli, Guido
Erhardt, Dr. Otto
Fay, Donald M.
Fink, John
Fonteyn, Christine
Gardner, Leila Troland
Giglio, Alessandra
Gray, Carolyn
Green, Marion
Grimard, E.
Haggard, Pauline
Lakes, Helen
LaScase, de Jean
Leffert, Florence
Le Rae, Virginia
Lewis, Nana
Luckey, Ann
McArden, Joy
Marion, Paolo
Marbini, Armand
Muller, Edmund
Nouneberg, Louta
Orloff, Nikolai
Ostberg, C. G.
Perrella, Harry
Scott, Dr. Glendale
Shaviteh, Vladimir
Shull, Mark
Sorelle, Eloise
Surani, Anna
Sutton, Ezilda
Tauritz, Frank
Tell, Sylvia
Tello, Ofelia
Turner, Ann
Vantine, Emmaletta
Viola, Renzo
Williams, Stacey
Wollner, Mark
Zakharoff, Borris
Zoellner, Wotan

# Heard in the Studios

## Maude Douglas Tweedy

Spending the summer at her camp at Wanakena, N. Y., in the Adirondacks, Maude Douglas Tweedy has among her artist-pupils studying with her there Florence Hartman, soprano, professor of voice at Syracuse University; Ruth Krug, contralto, soloist at First Methodist Church, Montclair, N. J.; and William Stark, baritone, of Youngstown, O.

Jeanne Palmer, soprano, sang Brünnhilde in the recent broadcast of Die Walküre from Radio City, New York, and was heard in concert for the Holy Name Society, East Orange, N. J., with Daniel Wolf as accompanist.

Marion Raber, contralto, appeared for two weeks at the Radio City Music Hall as soloist in the stage show.

Ruth Krug gave a weekly program during June over WWRL, and appeared in recital in South Orange, N. J., with Broadus Staley at the piano and at the Tweedy studio with Frank Chatterton as accompanist.

Recently at the Tweedy studio the entire third act of La Boheme was sung with Esther Jacobson, Elena Elia, Giovanni Morelli and Raymond Otto as principals with Mr. Wolf at the piano.

Adele Rivie, soprano, gave a weekly recital during June over WQXR with Alice Wightman at the piano. A studio recital was given by Carolyn Proctor, soprano, with Mr. Wolf as accompanist.

Alice Long, soprano, appeared in costume recitals recently in New Rochelle, N. Y., at the St. George Hotel, Brooklyn, N. Y., and at Carbondale, Pa., with Sara Knight as accompanist.

Marjorie Nielson is on a fourteen-week tour with The Debutantes, a sextette. Studios recitals have been given also by John Roberts, baritone, and Elena Elia, soprano, with Miss Wightman at the piano.

Charles Francis, baritone soloist at Central Presbyterian Church, Montclair, N. J., gave a recital there recently and also was soloist at the graduation exercises of the New York Printers Association.

All are studying with Maude Douglas Tweedy.

## Helen Chase

Margaret Speaks, soprano, who has been fulfilling engagements between her radio programs, has resumed her summer schedule on the Firestone Hour over NBC. Recently she opened the series of the Oklahoma Philharmonic in Oklahoma City. Miss Speaks also appeared in Washington and sang at Ohio Day at the New York World's Fair on the program opening the building of that state. It was recently announced that Miss Speaks had won first place as the best woman singer of classical songs in the radio poll for 1939.

La Ferne Ellsworth, contralto, who also assists Miss Chase, has been heard recently as soloist at the Westchester Biltmore Hotel, Rye, N. Y., for the Auxiliary of the State Rotarian Conference, with the Van Yorx Glee Club, in Wood Auditorium, Mount Vernon, N. Y., in a program at Jackson Heights, L. I., a D.A.R. program in Bronxville, N. Y., for the benefit of the Westchester Boys' Club, Mount Vernon, N. Y., and a private musicale in Torresville, Pa.

Photo by De Bellis Studio

**CONSTANTINE CALLINICOS,**

Greek pianist, artist-pupil of Ernesto Berúmen, played the Liszt E flat concerto last month with the Bridgeport (Conn.) Symphony Orchestra.

Madeline Lindow, soprano, appeared for the MacDowell Club in Roselle, N. J., at the Winifred Scott Hotel, Elizabeth, N. J., and on a civic program sponsored by the Mayor of Roselle.

Leo Bernache, tenor, appearing in the Aquacade at the World's Fair, has joined Fred Waring's Pennsylvanians on the Chesterfield Hour over NBC.

Due to the pressure of professional work, Elizabeth Newburger, soprano, has had to cancel some of her radio work. She remains on the Kate Smith program and the Ethyl Hour under the direction of Andre Kostelanetz.

Raymond Ross, baritone, was recently presented by the Poetry Club of Bayonne, N. J., and immediately re-engaged for another appearance.

Grace Preston Naylor, dramatic soprano, was heard in a miscellaneous program under the auspices of the Music Education League at the Centre Theatre, New York.

All are artist-pupils of Helen Chase.

Miss Chase was one of the guests at the Alpha Xi Delta banquet recently in Syracuse, N. Y., and also gave a short talk. She was among the professional guests at the dinner of the Theatre Forum Alliance in New York City.

## Edythe Magee

Hizi Koyke, soprano of the San Carlo Opera Company, has completed an extensive concert tour. Eleanor Lausch, lyric soprano, has signed a six-months' contract for leading roles at the Stadttheater, Klagenfurt, Germany, Lawrence

(*Continued on page 23*)


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# In the Studios

(Continued from page 21)

McGregor, tenor, is singing light opera roles at Louisville, Ky. Mason Meredith, tenor, will appear in the Hollywood Bowl.

Joan Nowland, contralto, has just completed a week's engagement at the Lyric Theatre, Baltimore, Md.

All are artist-pupils of Edythe Magee, who is to resume her classes in Hollywood, Calif., on August 15.

## Solon Alberti

Because Central Christian Church, where he is organist and director of music, asked him to be present this summer, Solon Alberti had to abbreviate his annual trip to the West this year from nine weeks to five. Mr. Alberti also returned earlier in order to meet summer pupils visiting New York. He spent two weeks again at Boise and Nampa, Ida., and then two weeks in Los Angeles, conducting master classes arranged by local teachers who are his pupils.

During his absence, several artist-pupils were fulfilling engagements. Nita Gale, soprano, appeared at Roerich Hall and at a private musicale at the New Rochelle home of Mr. and Mrs. John Trent. Marcella Uhl, contralto, in addition to appearing on NBC programs, sang at the New York World's Fair. The solo quartet at Central Christian Church, during his trip, comprised Miss Gale, Miss Uhl, Robert Haines, tenor, and Finley Walker, baritone. On his return, Frances Watkins, soprano, Thomas Shields, tenor, and Margaret McCulloch, contralto, were added. All of these soloists are from Mr. Alberti's studio.

## Rachelle Shubow

Arlette Lederman, seven years old, and Naomi Lederman, thirteen, were heard in piano solos and duets at the Boston studio of Rachelle Shubow. They played pieces of George Spaulding, Engleman, Chadwick, Bach, Mozart and Beethoven among others. A group of solos by George Bermont, Julia Fox, Crist and Marlhom was given by Miriam Shubow, nine-year-old pianist.

## Estelle Liebling

Rosemarie Brancato, coloratura soprano, sang the leading role in The Firefly the week of July 17 at St. Louis, Mo., with the Municipal Theatre Association. She also sang Gretel in Hansel and Gretel on July 25 at the Hollywood Bowl and is Mrs. Ford in the Merry Wives of Windsor tonight, August 1, at the Bowl.

Lucy Monroe, soprano, was soloist with the New York Philharmonic at the Lewisohn Stadium on July 22.

Grace Panvini, coloratura soprano, sang the role of Oscar in the Masked Ball on July 2 and 6 with the Cincinnati Opera Co. Miss Panvini was soloist with the Toronto Symphony Orchestra on July 13.

June Forrest, Dorothy Miller and Analise Molnar and Brooks Dunbar and Garfield Swift are singing on the Good Gulf program over Station WABC on Sunday evenings. Mr. Dunbar, tenor, gave a recital on July 6 at the University of Vermont.

Mr. Swift, baritone, was a soloist at a recital at the Swanhurst Theatre, Newport, R. I., on July 12.

Conrad Mayo, baritone, and Lela Mae Flynn, soprano, appeared in recital under the auspices of the National Council of Jewish Women on July 12 at the Florida Building at the New York World's Fair.

All are artist-pupils of Estelle Liebling.

JACQUES STUECKGOLD
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LUCY MONROE VISITS NEW YORK FAIR
to attend a party at the Ford Exposition for musicians. Miss Monroe, formerly of the Metropolitan, participated in opera this summer at the Cincinnati Zoo, appeared with orchestra in Milwaukee and on July 22 was soloist at the Lewisohn Stadium, with the New York Philharmonic. This month she sings also at Robin Hood Dell, Philadelphia.

## Pianist and Baritone Appear at La Forge-Berúmen Musicale

Mary Frances Wood, pianist, and Henry Froehlig, bass-baritone, with Beryl Blanch, accompanist, were heard by an overflowing audience at the sixth in the La Forge-Berúmen Summer School musicales. Miss Wood, in two groups by various composers, showed facile technic and poetical insight. She had to play several encores in response to an ovation.

Mr. Froehlig sang three groups of arias and Lieder and disclosed a voice of beauty and color and easily projected. His histrionic ability was of value in interpreting his numbers. Miss Blanch gave artistic and musicianly accompaniments.

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# PASSED AWAY

## James Albert Riker Dies in New York of Heart Attack

JAMES ALBERT RIKER, 53, for a quarter of a century a member of the advertising staff of the Musical Courier, died on July 14, following a heart attack in his home, 42 West Fifty-eighth Street, New York. Mr. Riker was just about to start on a delayed vacation when he was stricken.

One of the best known advertising men in the musical field, Mr. Riker, who numbered among his friends most of the leading artists not only of this country but of Europe, joined the Musical Courier staff after having been associated with Charles Scribner's Sons, publishers, for five years. He had started with the latter firm as an office boy and worked up to an executive post when he became affiliated with the Musical Courier.

Mr. Riker had made many tours of this country and had introduced many artists to musical circles after their arrival in the United States. Always interested in American musical festivals, he had served in advisory capacities and on many committees, and was instrumental in assisting in the organization of summer music programs in several cities.

Born in East Orange, N. J., Mr. Riker attended the Lawrenceville School. He was an active member of the Musicians Club and also belonged to the Elks. Surviving are his widow, Mrs. Mabelle Riker, a former singer, a step daughter Anne, and his uncle, James Linn Riker, of Newark, N. J. Following funeral services in New York, Mr. Riker was buried in East Orange, N. J.

JEANNETTE VREELAND, American concert and festival soprano, died in Denver, Colo., on July 20, at the home of her parents, Mr. and Mrs. Baxter Vreeland. According to word received by friends in New York, Miss Vreeland had been ill for several weeks.

Born in Los Angeles, Calif., forty-three years ago, she early decided on a singing career. Taken to Denver by her parents, Miss Vreeland studied there with Percy Rector Stephens, her only teacher, whom she married in 1921. In 1923, Miss Vreeland made her debut in old Aeolian Hall, New York, and then toured for two seasons with the Minneapolis Orchestra under Ossip Gabrilowitsch. She also appeared with the New York Symphony, New York Philharmonic, Boston, Cincinnati, Cleveland, Philadelphia, Boston, and Chicago orchestras under various conductors. Miss Vreeland also sang at many summer festivals including those in Evanston, Ill., Worcester, Mass., Ann Arbor, Mich., Cincinnati, and Springfield, Mass. She had toured the United States and Cuba, singing in recital and in oratorio. Her repertoire also included operatic roles. Her last appearance was on April 1 with the Indianapolis Orchestra.

Miss Vreeland is survived by her husband and her parents. She was a member of the New York Singing Teachers Association.

HENRY JUNGE, for thirty-seven years director of the White House musicales and associated with Steinway & Sons, piano manufacturers, for nearly half a century, died on July 16, at his summer home, at Middle Hope, near Newburgh, N. Y. Born in Celle, Germany, he was graduated from Hanover Conservatory of Music. He later taught violin in England and then went to Paris to study and teach. He joined the Steinway company soon after his arrival in the the United States and became secretary to one of the directors. At the request of Mrs. William Howard Taft, Mr. Junge was placed in charge of musical programs at the White House during the Taft regime, and continued thereafter in that capacity. Mr. Junge also was for many years secretary of N. Stetson & Company, Philadelphia piano dealers. A son and a niece survive. Following funeral services in Brooklyn, N. Y., interment was at Greenwich, Conn.

SIR DAN GODFREY, 71, who was responsible for making Bournemouth a music center and who for forty-one years directed its orchestra, died there on July 20. He had been knighted in 1922. Born in London, the son of a bandmaster, he was educated at King's College School and the Royal College of Music. Becoming director of music to the Corporation of Bournemouth in 1893, he developed a permanent orchestra of forty players and presented some 2,000 concerts, becoming known for his encouragement of British composers. He retired in 1934, but conducted on special occasions. Sir Dan also was instrumental in the advancement of music in many other localities of the British Isles.

AUGUSTE SEIDL-KRAUS, 85, noted interpreter of Wagnerian opera, died at Kingston, N. Y., on July 15. She was the widow of Anton Seidl, secretary to Wagner and later eminent as a conductor of Wagnerian music. Born in Vienna, she received her early education in that city and in 1882 became a member of Angelo Neumann's travelling Nibelungen Troupe which carried Wagner's music to smaller cities of Germany, the Netherlands, Russia and Italy. Seidl was the conductor and when he joined the Metropolitan Opera, his wife appeared on that stage as Eva, Elisabeth and Sieglinde. Following his death, she retired and moved to Kingston. Much Wagneriana, received by herself and her husband, was given by her to Columbia University.

GUY D'ISERE, 40, a member of the Columbia Broadcasting System Orchestra, died in New York on July 17. A clarinetist, Mr. D'Isere had been with the orchestra since 1927, having played in the original ensemble.

DAI BUELL, pianist, died in Newton Center, Mass., on July 9. Born in Fort Wayne, Ind., she studied at the New England Conservatory of Music and with Carl Baermann, Carl Stasny and Antoinette Szumowska. Her debut was made in Town Hall, New York, in 1917 and she subsequently appeared with the Boston Symphony, the New York Philharmonic string ensemble and other orchestras. She is said to have been the first pianist to give a radio recital, having done this over a Boston station in 1921. A frequent contributor to musical magazines, Miss Buell also did much teaching and recently gave a recital for the benefit of the MacDowell Club, of which she was a member. In 1929 she toured England and the Continent as well as this country. Her husband, Audley Earl Greenridge, and a brother survive.

OSCAR HATCH HAWLEY, 68, author, cellist, composer and teacher, died on June 29 at Bolton, Mass. Born at East Evans, N. Y., the son of an itinerant choral master, he was a member of a musical family which met weekly in choral and orchestral programs for their own enjoyment. He later went to Buffalo where he became a cellist in the Buffalo Symphony Orchestra and also affiliated with two singing societies. Here he met and married Marion Coe, a singer and graduate of the Boston Conservatory of Music. After seeing service in the Spanish-American War, he moved to Morristown, N. J., where he became a writer and contributed a series of musical criticisms for the Musical Courier. Later he became manager of the Cincinnati Symphony Orchestra, was professor of music at Blease Military Academy in Missouri and also taught the piano. He also served as president of the Missouri State Musical Society. In the World War he was an Army band director and served with the Army of Occupation in Germany after the armistice. Following his discharge, he became professor of music at Iowa State College, and for seventeen years directed the college band and orchestra and also did composing. In 1937 he retired to a farm at Bolton.

MRS. EDNA APEL ROBINSON, 60, daughter of Professor Frank Apel, founder and president of the Detroit School of Music and co-founder of the Detroit Symphony Orchestra, died on July 20 at Avondale, Pa. Until her marriage in 1904, Mrs. Robinson had concertized as a pianist.

MRS. FLORA SCHOLLE EHRMANN, 79, for years a patron of music in New York, died on July 13. Her late husband, Ernest, had been president of the Harmonie Club. An amateur pianist, her home was for many years the gathering place of musicians. For sixty-two years Mrs. Ehrmann was a subscriber to the New York Philharmonic Orchestra concerts and for many years a patron of the Metropolitan Opera.

PIETRO BOCCACCINI, 94, pianist and composer, died on July 23 at Rome. His best-known opus was The Art of Playing the Piano.

IRVING PENN, 42, head of the royalties and publication department of G. Schirmer, Inc., New York music publishers, was shot by two men in an automobile while on the way to work on July 25. The assassins escaped in the car, which was later found abandoned; it had been stolen. Mr. Penn later died in a hospital. No motive for the crime was ascertained, and it was believed he had been mistaken for another person. Mr. Penn had been associatd with the Schirmer firm for 22 years. He is survived by his widow, Jane, and two daughters, Marcia, 10, and Sydel, 14.


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## Rochester Orchestra Records Native Music

### Hanson Leads American Works from Paine to Moderns

ROCHESTER, N. Y.—The RCA - Victor Company recently sent a group of their technicians and their recording equipment to the Eastman Theatre in Rochester to record nearly twenty sides of American music played by the Rochester Philharmonic Orchestra under the direction of Dr. Howard Hanson.

In choosing this all-American group for recording, Dr. Hanson selected music ranging from the Prelude to Oedipus Tyrannus (1881) by John Knowles Paine to a recent work by Kent Kennan, a present holder of the Prix de Rome. Included in this group of recordings were works by two other early American composers, the Dirge from Edward Macdowell's Indian Suite and George Chadwick's Jubilee Overture. Charles Griffes was represented by his impressionistic score, The White Peacock.

From his own works, Dr. Hanson chose to record his Symphony No. 2, the Romantic, probably the most widely played of all his compositions. Two recent works completed the list of compositions recorded by Dr. Hanson and the orchestra: Joe Clark Steps Out by the North Carolinian composer, Charles Vardell, and Night Soliloquy for flute and strings by Kent Kennan. L. L.

## Washington Concerts

(*Continued from page 3*)

Symphony Orchestra six years ago, brilliantly played Tschaikowsky's concerto in D Major. The orchestral numbers included Glinka's overture Russland and Ludmilla; Entrance of the Gods from Das Rhinegold, and Song of the Rhine Daughters from Götterdämmerung; Liadoff's The Enchanted Lake, and The Music Box and Rimsky-Korsakoff's Capriccio Espagnol all read with Dr. Kindler's accustomed authority.

For the first time this year, a portion of each Sunset Symphony is being broadcast over an NBC network. Wednesday evening concerts are broadcast from 9 to 9:30 P.M. (EST) over the NBC-Blue network, and Sunday evening concerts are broadcast from 9 to 10 (EST) over the NBC-Red network.

### Other Conductors Listed

Dr. Kindler will conduct the final concert on August 23. Guest conductors are Efrem Kurtz, Erno Rapee, Burle Marx, Alexander Smallens (conducting Madam Butterfly on August 2); Charles O'Connell (August 6); Rudolph Ganz (August 9 and 13); Reginald Stewart (August 15 and 20).

Other soloists include Robert Crawford, baritone; Ossy Renardy, violinist; Virginia Johnson, soprano, and Howard Mitchell, cellist; Jesus Maria Sanroma, pianist (August 6); Millard Taylor, violinist (August 9); Miriam Winslow and Foster Fitz-Simmons, dancers (August 16); and Reino Luoma, pianist (August 20). G. E.

## White Plains Stages Musical Fiesta

WHITE PLAINS, N. Y.—A colorful Fiesta was presented on June 14 in St. Francis Auditorium under the auspices of the Italian-American Young Women's Association of Westchester County. Madeline Filardi, soprano, was guest soloist, and Edna Horton directed.

Two views of a typical street were shown in two acts, through almost twenty-four hours of carnival spirit. In the public square before the church, an afternoon of holiday time was interrupted by the sounding of the vesper bells, the processional to the church. And finally came evening, with its moonlight and carnival time at its height before the shops.

Miss Filardi sang with understanding and the dancers added to the color of the production. Miss Horton, the director, is the Westchester correspondent of the Musical Courier.

Charles Meyers, pianist, was warmly received in his recital at the George Washington School auditorium.

Five piano pupils of Natalie Gehman, assisted by a string ensemble, gave a recital at the Community Church on June 24.

Shirley Moren, soprano, a pupil of Marion London Milholin, was soloist at Emma Murr's pupils' spring concert.

The Carla Petersen Dancing Studio presented their pupils in an interesting and colorful program on June 11.

A delightful program was given by pupils of the Lillian Rutherford School of the Dance on June 10. The accompanist, Clara Schumann, is a great-granddaughter of Robert and Clara Schumann. E. H.

## Providence Is Scene of Banjoists' Guild Meet

### Plectrum Groups Win Prizes—Festival Chorus Heard

PROVIDENCE, R. I.—The American Guild of Banjoists, Mandolinists and Guitarists recently held its 38th annual convention here. It was terminated by a concert in Infantry Hall that drew an audience of 1,200. The Gould Banjo Band of Minneapolis was awarded the Mayor Collins trophy. Other awards went to the Buxton Banjo Band of Pawtucket, juvenile banjo championship; Providence Mandolin Orchestra, senior mandolin trophy; Pizzitola Plectrophonic Band of Holyoke, Gould trophy for highest average in all competition.

The Providence Festival Chorus, assisted by the Goldman Band of New York, Edwin Franko Goldman, conductor, and the Verdandi Male Chorus gave its annual spring festival in Roger Williams Park at the Benedict Memorial to Music. Rose Tentoni, soprano of the Metropolitan Opera, was for the third time the soloist.

The concert was said to be the finest ever given by this chorus, which was under the direction of John B. Archer. Leonard Smith, soloist with the band, played cornet solos. The ensemble was led in a Sibelius number by Richard Goldman, who had arranged the work for band. Stephen O. Metcalf, patron of these concerts, made a brief speech. Mr. Archer was presented with a bronze bust of himself by members of the chorus. B. N. D.

## McClanahan Teacher's Classes to be Held in Evening

After concluding his summer course for pianists on August 11, Richard McClanahan, representative of Tobbias Matthay and director of the Riverdale (N. Y.) School of Music and a member of the piano faculty at Vassar College, plans to spend his vacation in Maine.

This fall at his Steinway Hall studios, Mr. McClanahan will present his course for teachers in the evening so that instructors who are engaged during the day may take advantage of it. Matthay principles of tone-production and muscular freedom, concise practise-routine for scales and arpeggios, fundamentals of interpretation, teaching materials, musical and teaching analysis of typical study pieces, the development of singing tone, part-playing and the art of practice are among the subjects discussed.


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*REVIEW OF THE WORLD'S MUSIC*

60th YEAR

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RUDOLPH GANZ

Conducts Both the New York Philharmonic and National Symphony, of Washington, D. C., This Month